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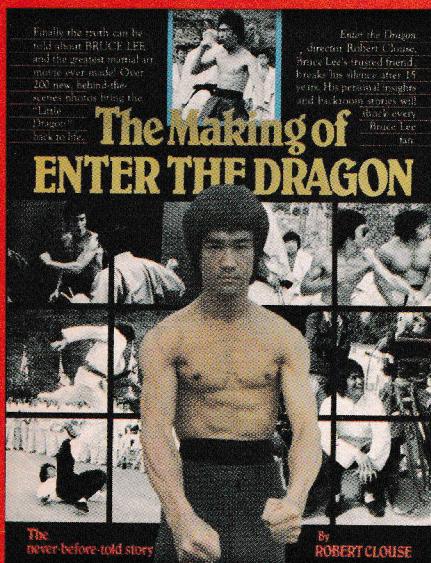
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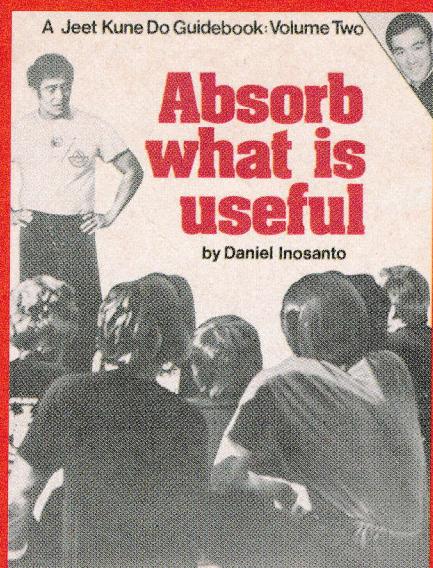
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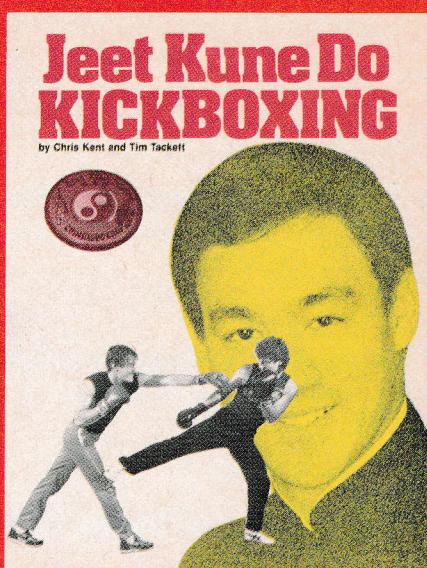
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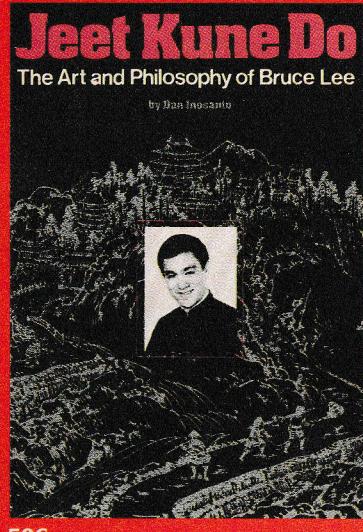
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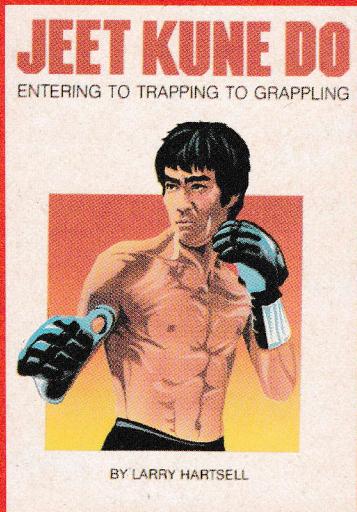
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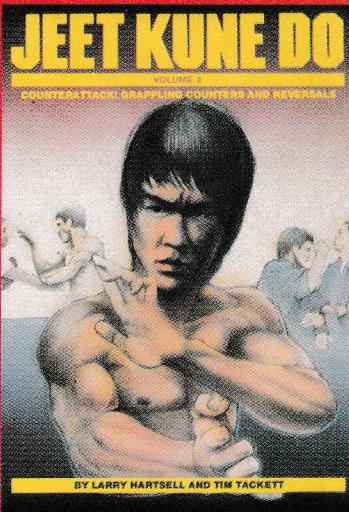
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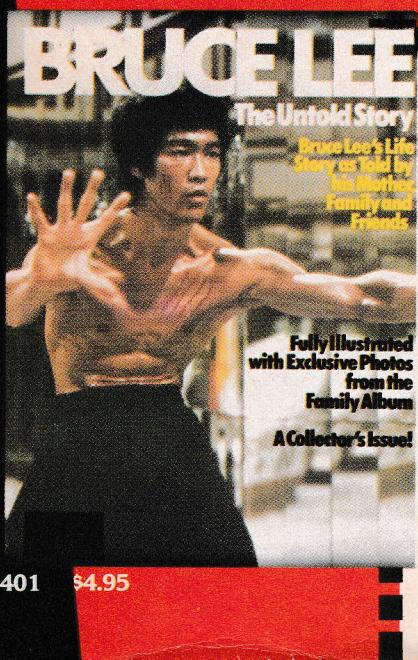
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About the Cover:

Adam Hsu, one of America's most respected Chinese-style practitioners, makes a long overdue appearance on the cover. Photograph by Ed Ikuta. ©1989 CFW Enterprises, Inc. All rights reserved. Cover design by Danilo J. Silverio.

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EDITORIAL

Don't Rock the Boat

I had the pleasure recently of spending an evening talking martial arts with wing tsun grandmaster Dr. Leung Ting, who was in America for his annual tour of affiliated schools.

I say pleasure because Dr. Ting is a bright, energetic gentleman whose verve for martial arts history and technique is catching. Sometimes you wonder if what you produce in a martial arts magazine is making an impact. Then you get a few moments with someone such as Dr. Ting and you realize there are people out there who do read, who do think, and who do care.

However, the pleasantries quickly subside at the mention of wing chun grandmaster William Cheung, with whom Dr. Ting has had a running feud for years. This battle of mostly written words came to a violent head two years ago when one of Dr. Ting's top students, West German Emin Boztepe, confronted and then tussled with Cheung at a seminar.

It was a scene as ugly as you might imagine. Rather than settling a personal score, it merely succeeded in soiling the reputations of millions of innocent wing chun practitioners the world over.

I resurrect this dark moment in martial arts history because Boztepe recently visited Los Angeles and wanted *Inside Kung-Fu* to do an article on his techniques. We turned him down because we felt that an article on Boztepe would focus not on his wing tsun skill, but rather on his brief encounter with William Cheung.

When I explained this rationale to Dr. Ting, he was visibly upset. "It's been over two years," Dr. Ting insisted. "How long is it going to be before you forget what happened?"

I added that while Boztepe (from everything we've heard) is a fine fighter and superb technician, he gained his fame as the man who took William Cheung's published challenge to heart.

"But he's a recognized European champion," Dr. Ting said.

"Everybody in Europe is a champion," I countered.

The problem is, Boztepe is caught in a Catch-22 situation: While he made a name for himself by putting William Cheung to the floor, his actions also remind us of a dark period in modern martial arts history.

Would I be writing this editorial if Boztepe was merely another talented wing tsun instructor? No.

Would we be condoning, even glorifying, Boztepe's actions by featuring him in this magazine? You could argue that point.

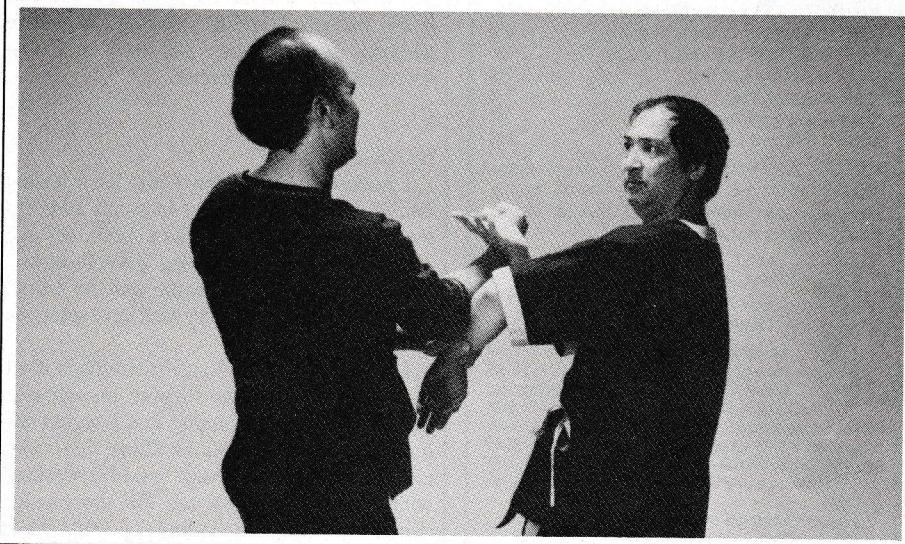
The incident in West Germany is one we'd soon forget. The injury it caused the martial arts in general and the wing chun or wing tsun community in particular will take years to heal.

To their credit, both Dr. Ting and William Cheung realized little can be accomplished through violence, that all have suffered through the immature actions of a few.

Suggesting that the two principals will meet on a Chinese junk in Hong Kong harbor to discuss a peace plan would be too much to ask. Like oil and water, these two will never get along. While their roots are similar, their branches continue to grow in opposite directions.

Peace is at hand in the sometimes turbulent world of wing chun. And we don't think anything would be accomplished by opening old wounds.

— **Dave Cater**



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LETTERS

Inside Kung-Fu welcomes letters from its readers. All letters should be typed and double-spaced on one side of the page. Letters should be signed and include name, address and daytime phone number for verification. Inside Kung-Fu reserves the right to edit letters for clarity and space limitations.

What's in a Name?

I just read the November issue of your magazine, *Inside Kung-Fu*. John P. Painter's article, "Tai Chi Chuan: Dancing Ain't All There Is," raised a point with me that I hope you can answer. Is there an editorial policy on transliteration of Chinese names and terms, or does the magazine/editor leave it up to the author? In Dr. Painter's article there are at least two different systems used, and one of those is even used inconsistently.

I assume that when Dr. Painter uses the term "Tai Chi Chuan" he is using his own system. In the Wade-Giles system the term would be "t'ai chi ch'uan" and in the Pinyin system it would be "tai ji quan." Most of the names the author refers to are rendered in the Pinyin system (i.e., Wu Jinquan, Wu Yuxiang), although others are done in another system (i.e., Sun Lu Tang, Cheng Man-Ching).

The editor's note on the bottom of page 78 that describes the author also uses a strange spelling for the term "paqua." The term should either be "bagua" or "paku," and I would imagine that the one the author of the editor's note was looking for was the latter.

I really enjoyed Brian Gray's article, "Learn to Spot an Iron Palm Fraud." The breaking "frauds" or tricks he refers to are not unique to kung-fu practitioners, of course, which makes the article of interest to other martial artists as well.

Richard B. Florence Jr.
Reston, VA

Because we feature a variety of Chinese styles in the magazine, we have found it necessary to standardize certain terms and spellings to not confuse the readers. Unless the author specifically requests a style, system, technique, etc., be spelled a certain way, the editor will use a common spelling. A case in point is pentjak silat. While we spell it with a "ch," pendekar Paul de Thouars asked that it be spelled "pentjak" silat in an article featuring his techniques. The same holds true for tai chi chuan and paqua.

— Ed.

Not Jealous

I noticed a letter from Chris Kent stating that I was jealous of Dan Inosanto and was making juvenile barbs at him. Well, for one thing, if Dan felt I was making "juvenile barbs" about him, I would imagine that he would let me know himself, rather than have someone be his spokesman.

I have known Dan longer than Chris Kent has been practicing the Filipino martial arts. I resent that he is assuming that I would say such a thing. I don't know Chris Kent with his "16 years of experience" and his working with some of the "best old Filipino escrimadores there are," so I don't feel that he is

in any position to know what I am like and what I would say.

If Chris Kent would like to know what I do and what I am like, it is best he find out himself rather than assume that I would consider myself a "be-all and end-all" as he stated in his letter. I would be pleased to show him what 21 years of experience and working out with the best escrimadores in Stockton has taught me.

As far of being jealous of Dan Inosanto, I am far from that. The Filipino community in Stockton where Dan is from and where I was raised is proud of Dan's accomplishments and so am I.

Rene Latosa
Sacramento, CA

Give Oyata his Due

It was good to see Seiyu Oyata mentioned in Chris Thomas' recent article, "Will Dillman's Tactics Work on the Street?" (IKF, Nov. 1989). Magazine space for Oyata's kyusho-jutsu and tuite-jutsu sure is mighty scarce. I guess this is because Oyata, who first started openly teaching this stuff in America, speaks little English. But I bet a man of his age and experience knows a lot more about karate history on Okinawa than Dillman, because Oyata was a young karate student during the heyday of most Okinawan greats of this century. He probably also knows a lot more about the history of kobudo teachers and their weapons as well.

So many articles about Dillman get a little dry after a while. I have yet to read one article anywhere about Oyata where he uses his own translator and talks about what he wants to talk about. He could probably tell some great anecdotes in addition to talking technique. I'd just like to hear him talk about the Chinese influence on his arts. Let's hear from the Okinawan perspective on Okinawan martial arts.

Scott Thorson
Athens, GA

Small, but Strong

(Author) John R. Allen stated that you needed optimum strength to properly perform techniques.

I tend to disagree. I'm 5-feet-2 and I have handgrips bigger and stronger than me.

What did Allen say? The wrestler trounced dozens of ranking martial artists? What were the rules?

The martial artist is trained in self-defense. He can use all parts of his body to attack the eyes, throat, knee caps and joints. There had to be some kind of limiting rules severely handicapping the martial artist. The only fair fight would be one with no rules and I'm sure that was not the case here.

Continued on page 8

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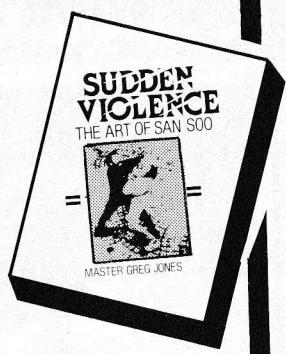
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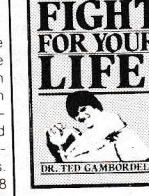


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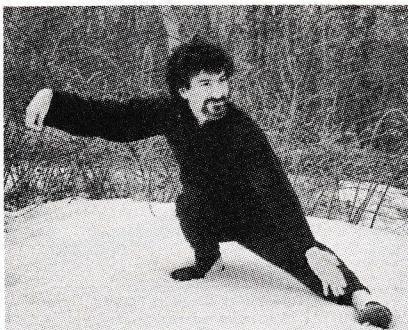
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Next example was comparing two judo players. The big one won, which was predictable, since judo is nothing more than sophisticated wrestling where size and strength means a lot more than in any other sport.

Also you can't compare martial arts to boxing. Boxers strike to the face and body with just the fists. Martial artists strike vital spots, use all parts of their bodies as weapons, and move in more varied patterns than boxers. One cannot realistically use the analogy of comparing boxers to martial artists.

If you need strength to make techniques work how do you explain master Morihei Uyeshiba? He had strength when he was young, but as he got older, expertise of technique took the place of strength.

I agree that you need a certain amount of strength to make techniques work, but you don't have to acquire a bodybuilder's type of physique to succeed as a martial artist.

Bob McDowell
Santa Maria, CA

Real Green Hornet

The recent article on the new Green Hornet comic (IKF, Nov. 1989) had a few errors I'd like to bring to the attention of your readers. The facts of the matter are this: George Washington Trendle operated a statewide Michigan radio network with WXYZ Detroit as the flagship station. Fran Striker, in consort with Trendle, created "The Lone Ranger." "Green Hornet" followed on its heels, as another co-creation of Trendle and Striker, and appeared first in 1935. First, Britt Reid, the Green Hornet's alter ego, was the great grandnephew of John Reid (who was the Lone Ranger). The owner of the Daily Sentinel newspaper was Dan Reid, grandnephew of the Lone Ranger. He put his bachelor son, Britt Reid to work at the paper as chief crime reporter. Britt eventually took over as publisher. Michael Axford, a tough, irascible Irish ex-policeman-turned-PI, was hired by Dan Reid originally to watch over Britt and then becomes the paper's police reporter.

He has a penchant for apprehending the Green Hornet. In a crusade against the "racket," Britt Reid dons the Green Hornet disguise and fights crime at night using his valet, Kato, as his unknown aide and chauffeur for the Black Beauty. Reid's secretary and confidant, Lenore Case "Casey," is the only other person who knows the Green Hornet's identity.

The show was serialized by Universal Studios in 1939 in "The Green Hornet" and in 1940 as "The Green Hornet Strikes Again." While the radio show used an Englishman for the voice of Kato/unknown aide, he was played by Keye Luke in one of the serials.

Trendle obtained releases from all the writers except Fran Striker so his storylines were not used beyond the radio plays. Lorenzo Semple Jr. invented many new gadgets for the television show and updated the storyline.

He introduced a new regular character, who also knew the Green Hornet's identity, in Frank Scanlon, district attorney. At the same time a police commissioner who didn't know his identity, was axed, mainly because it was too close to the Commissioner Gordon in "Batman." He added a television station to the media network that included the Daily Sentinel. Another addition could be attributed to Bruce Lee, since he was the first person cast for the television series. That is, of course, the fact that unknown aide was now an expert in kung-fu.

Duane S. Arnott
Toronto, Ontario

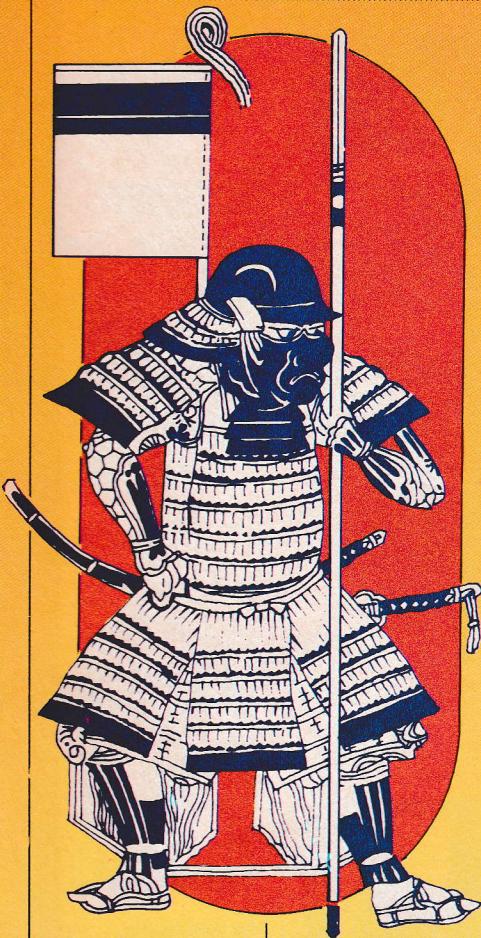


Wing Chun Women

I am the chief instructor of the Wing Chun Kung Fu School of Maryland, Inc. My association is headed by grandmaster William Cheung of Australia. This letter serves as a rebuttal to your "Letter to the Editor" on wing chun's women sifu. Our association has two women instructors, Rhonda Bolding and Tondalaya Scott of Baltimore, Md. Ms. Scott was the 1986 and 1987 Hardcontact Karate champion. She has won numerous karate tournaments, as well as first place in women's professional point tournaments in Region Ten. Ms. Scott won the 1989 Kuoshu tournament, given by grandmaster Huang of the Chinese Kung Fu Institute, Towson, Md. Ms. Scott is the only professional fighter in the United States training and teaching wing chun kung-fu. Mrs. Bolding now resides in Denver, Colo. Ms. Scott still competes to this day.

John Clayton
Baltimore, MD

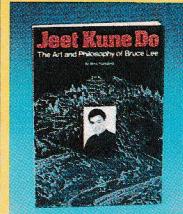
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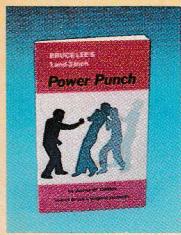
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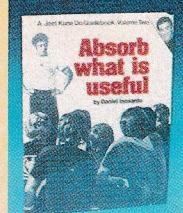


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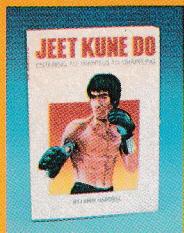
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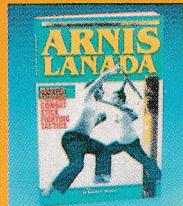


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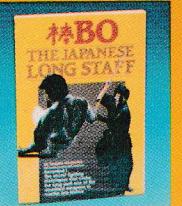


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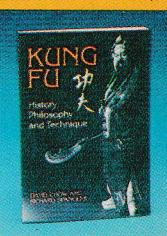


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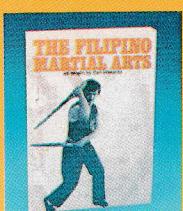
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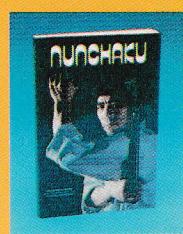


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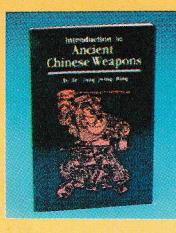


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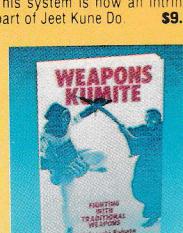


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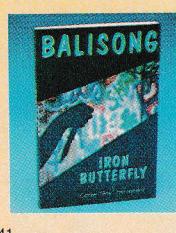
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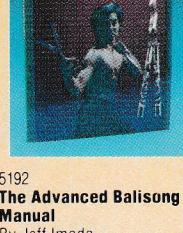


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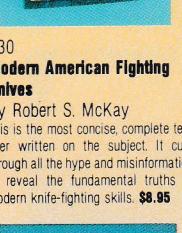


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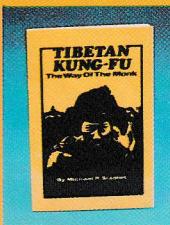
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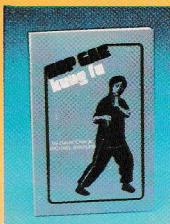
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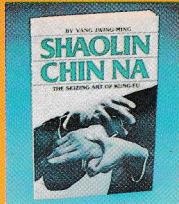
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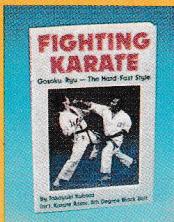


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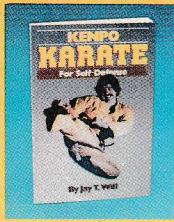
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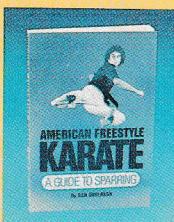
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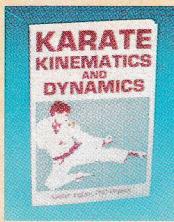
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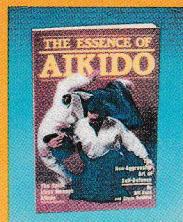


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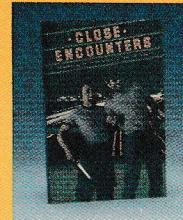


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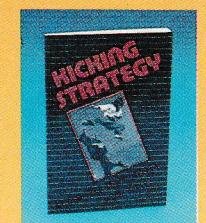
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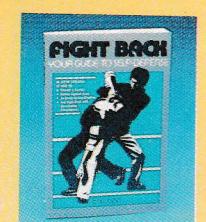


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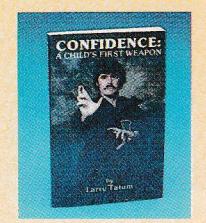


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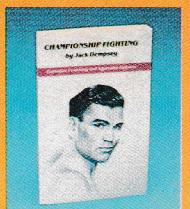
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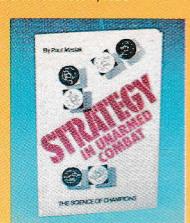
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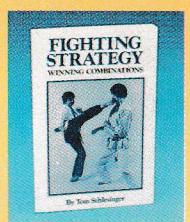
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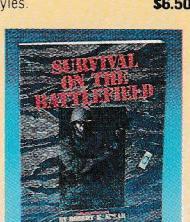
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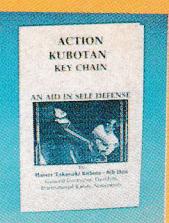
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Inside Kung-Fu

THE SEQUEL: Filming was scheduled to begin Jan. 23 on *Kickboxer II* starring *Jean Claude Van Damme*. Produced by Kings Road Entertainment, the film will be a continuation of the original . . . also on the *Van Damme* front, execs were looking for a female lead to star with *Van Damme*. Among those mentioned early on were *Sophia Loren* and *Sybil Danning*. The choice *Debra Rinard*, who plays a secretary on "Dallas" . . . **BEST WISHES:** our deepest wishes for a speedy recovery go to *Eric Wallace*, 17-year-old son of *Bill "Superfoot" Wallace*, who was seriously injured while playing football for his high school team. The young Wallace, a straight-A student, recently was accepted into the Air Force Academy . . . *China Sports*, the all-sports magazine of China, is con-

tinuing to bog him down . . . **NEW FEDERATION:** The new *American Wushu Association*, unhappy with *Nick Gracenin's* U.S. Wushu Federation, is hoping to gain support for a new governing body. A tournament was scheduled recently in New York, with support promised from the West Coast . . . **AAU REJUVENATION:** Ever since *IKF* columnist *Glenn C. Hart* was charged with attracting kung-fu practitioners into the *AAU* fold, there has been a push to bring Chinese-style martial artists into the mainstream. The latest man with a mission is *Phillip Starr* of Omaha, Neb. We wish him good luck. He'll need it to bring together the various splinter groups . . . **MASTER MASTER:** Baton Rouge, La., white crane instructor *Lou Illar* currently is attending Ohio Uni-



sidering expanding its distribution area to include the United States. It will feature a greater emphasis on martial arts. No newsstand date has been set, nor is there any mention of publishing regularly. **MERGER:** There's some surface talk about a merger between the *Professional Karate Association* and the *North American Sport Karate Association*. Talk about strange bedfellows. These guys have been at each other's throats from the get-go. And get this! *Mike Sawyer* is involved, so expect to see some fireworks before the sides go their separate ways . . . **THE BEST:** Although the reviews of *The Best of the Best* have not been very good, star martial artist *Philip Rhee* has picked up some favorable press. Too bad the rest of the

versity in Athens. *Illar* is working on a martial arts screenplay as well as his third master's degree. While in Athens, he's had the pleasure of training closely with *Dr. Maung Gyi*, the country's reclusive, but still top bando master . . . **MOVIE DEAL:** Beverly Hills instructor *Emil Farkas* is off to Hong Kong in search of a bankroll for several martial arts movie projects. Also in Hong Kong is *IKF* columnist *Cynthia Rothrock*, who is completing a multi-picture deal . . . **CONGRATS:** Our heartiest congratulations go out to producer/director/actor *Samo Hung (Eastern Condors)* and *Joyce Godenzi*, who have announced their intention to be man and wife. *Godenzi* is one of Hong Kong's top box-office draws . . . *Happy New Year!*

Starr Named AAU Kung-Fu Chairman

OMAHA, Neb. — Phillip Starr, chief instructor of the Omaha Kung-Fu Institute, and 30-year kung-fu veteran, was recently appointed co-chairman to the AAU Kung-Fu Committee at the National Convention of the Amateur Athletic Union held in Buffalo, N.Y.

One of Starr's primary duties is to develop rules for AAU kung-fu competition throughout the U.S. He plans to meet with well-known kung-fu promoters and instructors around the country to discuss plans for development of these rules and to encourage new growth in the AAU's kung-fu program.

Starr says that through the AAU, strong kung-fu programs can be developed in each state to form a *nationwide* kung-fu program. Each state will have a kung-fu chairperson who will encourage growth of traditional kung-fu and put together a state championship tournament. Regional directors will be appointed to direct regional championships and to train and certify officials and coaches. National chief officials and head coaches will also be appointed to help develop the program.

According to Starr, "Throughout most of the U.S., kung-fu competitors have to compete in karate tournaments where their techniques and forms are not well-understood and they are usually judged by karateka who have little or no knowledge of traditional kung-fu. The kung-fu tournament recently held in Houston was a good start. There we had kung-fu practitioners judging kung-fu competitors. Through AAU, we can develop traditional kung-fu programs in each state and we can hold our own tournaments with trained officials."

Starr believes that with the right leadership, determination, and courage, this could grow into the largest kung-fu organization in the U.S.

Those interested in helping develop this program should contact Starr at 6056 Maple St., Omaha, NE 68104; (402) 556-1025.

IKSA Colorado Gets Injunction

DENVER, Colo. — After a two-day hearing in U.S. District Court

here, Judge Weinshenke issued a preliminary injunction against Mike Sawyer and his Florida corporation, ISKA, Inc., in favor of the IKSA whose members are John Worley, Jim Butin, Karyn Turner, Tony Thompson, Scott Coker, and Hilary Sandoval.

The court ordered effective immediately that Sawyer and his Florida corporation are enjoined and restrained from using the name ISKA in connection with business activities and further ordered that they are enjoined and restrained from interfering in any way whatsoever with the association's use of the name and logo.

Giles Takes 2nd Northeastern Title

By Marilyn Fierro

LONG ISLAND, N.Y. — A tournament, like a well-choreographed dance routine, takes months of planning and years of practice to perfect. The Nick Adler's Northeastern Open Karate Championships here recently demonstrated the kind of flow and planning that has evolved since its first event 13 years ago.

Each year at his tournament Adler selects several style representatives as recipients of his "Samurai Spirit" award. This notable award recognizes the accomplishments of these individuals to the martial arts community. This year's recipients were: John Olshager, jujitsu; John and Howard Chung, tae kwon do; and Ralph Passero, karate.

Eric San Jose, open forms winner, displayed sharpness of movement well-timed to his musical kata. Additional first place black-belt winners included: Maria Rodriguez in both women's kata and kumite; sr. kata, Joe Corey; traditional kata, Marvin Carmona; senior sparring, Hector Santiago; sr. weapons, Randy Wirtenson; and self-defense, John Olshager.

In all, over 208 trophies and 200 runner-up ribbons were awarded during the day's events. The final event of the day was the grand championship match. This was a close battle between light heavyweight winner Paul Edwards, who had defeated heavyweight John Benedict 3-1, and middleweight Eddie Giles, who aced lightweight Moses Arocho, 3-0. Punches were exchanged bringing the score to 3-3 with one out-of-bounds call on

each player. A Giles backfist brought it to 4-3 but Edwards tied it again. Giles launched a final lunge punch to Edwards' ribs, scoring the winning point \$100 and six-foot Grand Champion trophy. It was Giles' second Northeastern title.

Great Grandmaster Makes First Visit to U.S.

SAN DIEGO, Calif. — White Dragon Schools recently hosted a seminar with choy li fut and tai chi great grandmaster Hu Yuen Chou of Hong Kong.

The seminar topics included: Yang style tai chi form training; single and double push hands; choy li fut fighting techniques and Wu-dan straight sword training. The event, attended by over 70 students and instructors, was sponsored by the school's chief instructor, Nathan Fisher, and was translated by grandmaster Doc-Fai Wong.

Having studied with Chan Yiu Chi, the grandson of choy li fut's founder, and Yang Cheng Fu, the father of Yang style tai chi, Hu Yuen-Chou is one of the highest authorities in the world on these arts. The 85-year-old great grandmaster stresses the teaching of choy li fut and tai chi to create a balance between external and internal martial arts training. He feels it is this combination of internal and external practice that leads to optimum health and longevity, as well as devastating self-defense capabilities.

This was the great grandmaster's first trip to the U.S.

Wedlake Displays Parker Techniques

SAUGUS, Mass. — Lee Wedlake Jr. of Chicago recently held a seminar on basics and principles of American Parker Kenpo Karate in New Hampshire and Rhode Island.

Wedlake, a fifth-degree black belt and Midwest representative for the International Kenpo Karate Association, has also been a longtime student of grandmaster Ed Parker. His teaching helped the people in the New England area to be more conscious of the fine detail involved in the Parker kenpo system. The events were coordinated by New England IKKA Director Tony Cogliandro. The



New Hampshire seminar was held by Steve White and Don Mackay, both IKKA representatives for New Hampshire/Maine/Vermont, and the Rhode Island seminar was hosted by Don Rodrigues, Rhode Island IKKA representative. Anyone interested in joining the IKKA or training in Parker kenpo can contact Tony Cogliandro at (617) 233-8135.

Dillman Tours Central States

ST. CLOUD, Minn. — Jack and Beverly Gustafson recently sponsored a two-day pressure point seminar with George Dillman here. One day consisted of weapons forms and their application to pressure points and with the healing and restoration of energy after being struck. The second day was spent with the application of pressure points in the kata naihan-chi (*tekkii*). More than 50 people attended the seminar from ryukyu kempo, shotokan, isshin ryu, chuan fa, tae kwon do, and kwan Shaolin kung-fu schools from Minnesota, Wisconsin, Illinois and Massachusetts. Students watched and studied as Dillman explained and videotaped the proper angle and direction of kata moves for self-defense.

Continuing his tour of the Central states, Dillman also was at Bob Golden's Karate School in Channahon, Ill., Art Smith's Karate School in Lockport, Ill., and finally in Minooka, Ill., at Bill Bursch's School of Karate.

Inosanto Seminar Features Blend of Many Arts

IRVING, Texas — During a two-day seminar, Dan Inosanto blended empty hand, single stick, espada y daga, footwork, trapping and knife drills with Jun Fan concepts, kali and pentjak silat.

Inosanto emphasized foot sectioning and body levers from the arts of kali and pentjak silat. When these principles are properly executed they place the practitioner in a superior position, allowing sweeps and throws of a much larger opponent.

Two local JKD concepts/kali instructors attended the seminar. Mike Knauff, an associate instructor under Inosanto, teaches at Rick Fowler's Chinese Kenpo School in Irving, and Ray Medina, apprentice instructor under Paul Vunak, presently instructs at the Denton Academy of Martial Arts.

A seminar with Inosanto is scheduled in February, 1990. For

more information, contact Rick Fowler at (214) 258-8314.

Lacy's Seminar Aids Seniors

EUREKA, Calif. — The senior citizens of this city gave a warm reception to the latest addition of grandmaster Jim Lacy's Self Defense for Seniors program.

In a classic reunion of martial spirit, two traditional friends renewed old alliances as the Northcoast Wing Tsun School, under the guidance of grandmaster J. Lacy, and the auspices of grandmaster Doo Wai of the Bak Fu Pai White Tiger Gung Fu Association, presented the first of what promises to be an ongoing community service program.

Si hing Dennis Bone (International Wing Tsun Martial Art Association), one of grandmaster Leung Ting's newest instructors, and several of his students gave a mini-workshop to over 30 seniors at the Eureka Senior Citizens Resource Center on self-defense tips that ranged from simple nuisance-style defenses to life-and-death situation defenses.

Adler Camp Grows In Size, Quality

LONG ISLAND, N.Y. — The Nick Adler's Centurions Summer Camp, now in its third year, continues to grow in both size and quality. Practitioners traveled from Pennsylvania, Virginia, Connecticut, Chicago, New Jersey and New York for the training.

Format for the weekend offered 13 hours of training with a choice of curriculum. Subjects covered included: weapons kata, weapons sparring, jitsu from kata — street defense, basic stances, strength and conditioning exercises, knife defense, angles of attack, footwork, koteikai, blocking drills, distancing and timing drills, competition sparring and competition form.

Camp director, karate/kobudo expert Nick Adler, discussed the many variations and styles involved when using bo, sai, and tonfa in a combat situation. Strong points and liabilities of the weapons as well as the type of body management necessary for each weapon were taught. Drills for both weapons and empty-hand techniques were introduced to the students. Participants were encouraged

Continued on page 17

WTN KUNG FU PRODUCTIONS

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HUNG GAR

Master Kwong Wing Lam is an exceptional martial artist recognized as both an expert in Hung Gar and Northern Shaolin and as an author of Martial Arts textbooks. Master Lam has been teaching in this country since 1966 after moving to the San Francisco Bay area from China, and is widely known for his expertise and traditional teaching methods.

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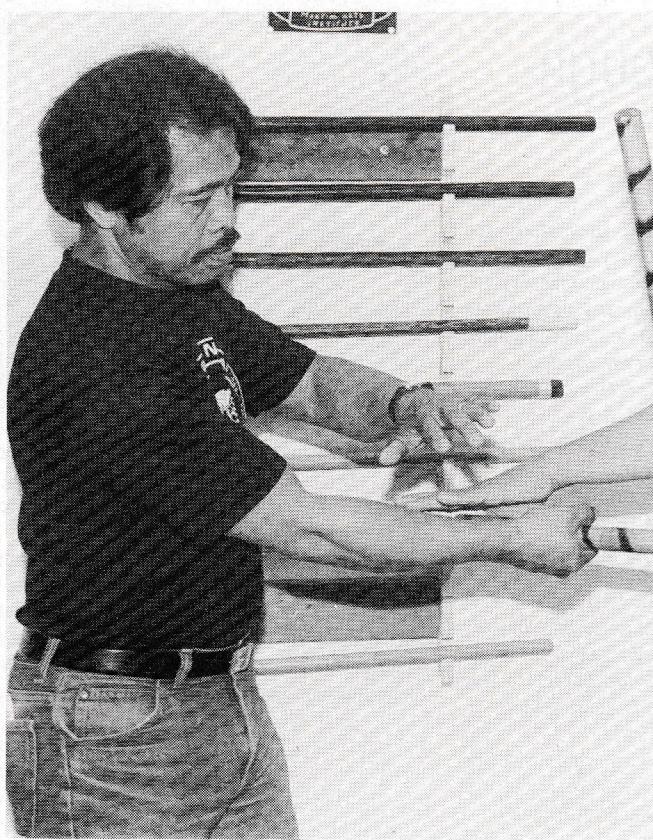
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aged to train as realistically as possible to develop quick reflexes in a pressure situation.

Two nights of promotion testing also were held. Promoted to shodan were Alex Gesty and Joey Speyer. Shodan Ho was Ryan Ahmes, who at 11 years old was the youngest student to ever achieve this rank in the Nick Adler's Centurions. Brown-belt levels were awarded to: Doug Prato, Adam Prato and Anthony Rodia. Promoted to sandan was John Winn, and to the rank of godan was Marilyn Fierro, Rick Adler and Ray Bradley.

Anyone interested in hosting a Nick Adler seminar or participating in the next Nick Adler's Centurions camp can write to him at Holbrook Karate Academy, 310 Main St., Holbrook, NY 11741; (516) 585-2632.

Farkas Forms Film Company

BEVERLY HILLS, Calif. — Noted martial artist and author Emil Farkas has formed a production company with local financier Martin Scott. Called Action Pictures International, the company will produce its first feature film, *Terror At Snake River*, this winter. Farkas also is busy at work co-

Canete Gives Eskrima Seminar

NEW YORK, NY — The doce pares club of New Jersey, under the auspice of Arnulfo "Dodong" Cuesta, hosted a seminar held by master Dionisio Canete here recently.

The day-long affair brought together practitioners from other arnis styles, as well as from other martial arts. Such notables from the Filipino martial arts included: Burt Richardson (Inosanto Academy, Marina del Rey); Mike Berkeley and Tony Carbonell (pekiti tirsia); Tom Macaluso and Jim Curtin (JKD/kali/silat); Agapito Gonzales (pekiti tirsia and wing chun); and Dr. Armand Tabo-tabo (doce pares).

Master Canete demonstrated his techniques using the single stick, double baston, espada y daga, as well as empty-hand techniques and knife applications.

For information on future seminars (doce pares) call Dong Cuesta at (201) 792-5792 or Ricky Kintanai at (212) 308-2190



TUITE

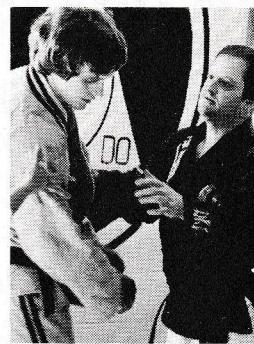
CAVITY STRIKES

NERVE ATTACKS

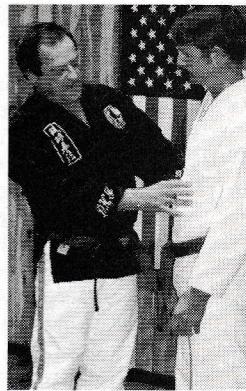
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—DAN INOSANTO

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□ TRAINING FOR LIFE

One is Enough

By Doc-Fai Wong

Today everybody's trying to be the new Bruce Lee, thinking that if they study ten different martial art styles, they can start their own system. In ten years these people say they learn 15 systems, which means they put in less than one year per style, making them nothing more than *long-term beginners*. Of course, they are never as good as Bruce Lee.

If they really understood Bruce Lee, they would realize he actually studied one system more than 20 years, then learned other martial art techniques from making martial art movies. Eventually he combined the other styles' influence with his primary fighting art. Then his main system didn't look like the original wing chun anymore. Since it no longer resembled what we think of as *traditional wing chun*, Lee needed a special name for what he taught — *jeet kune do*. There's a big difference between Bruce Lee's jeet kune do and making up your own style.

If you want to be a good martial artist like Bruce Lee, stay with one system and learn it well. Thoroughly understand it through hard work and constant practice.

Besides practicing your main martial system, keep current with martial art magazines. Like others in other specialty subjects, you can broaden your knowledge by reading current trade magazines, in this case, journals about martial arts.

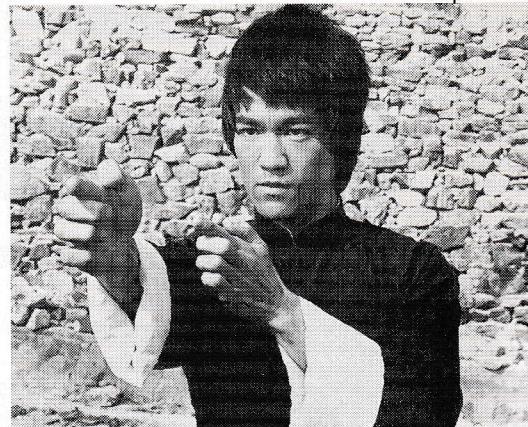
Don't stop with up-to-date magazines. Read the classic writings of your chosen martial system. For example, tai chi has many classic essays translated into English. If you understand exactly what they mean and apply them to your daily tai chi practice, your tai chi expertise will benefit. It's the same with other martial arts. Then besides having the physical ability of your style, you have the philosophical and tactical understanding of your martial art.

Participate in and observe martial art exhibitions and tournaments. This helps you gain knowledge of other styles to compare their good and bad points with your own chosen style. You may find many similarities to your system. Or, you might discover improvements that could be made in your style.

Since much of Asian martial arts is cultural, study the history of the Orient for more depth of martial understanding.

On a physical level, good martial artists should always work on forms. Besides forms, find a partner to practice two-person training such as sparring or partner techniques.

For better strength and energy, you should have some kind of conditioning exercise. Make sure you have a knowledgeable instructor, so you don't train wrong and get hurt. There is a *wrong* way to stretch and a *wrong* kind of iron palm or iron body training. The *wrong* type of horse stance training can injure your



knees. For internal training, if you don't have correct instruction while practicing chi kung, you can suffer bad physical or mental side effects.

Of course, if you only know forms without knowing how to fight, then you are not a real martial artist. If you just know how to fight and cannot do forms, you won't have the foundation of balance and coordination or the techniques of your style. Then all you have is sloppy streetfighting.

Good martial artists are respectful to their instructors as well as teachers from other systems. If you aren't respectful, your teachers won't respect you and probably won't work with you.

Be *loyal* from the beginning. For example, if you are learning from one while taking lessons from another without someone's permission, you are not loyal. When they find out, neither teacher will trust you.

When you meet experts in your style, be humble and look for knowledge. If you find people of your own skill level, exchange ideas and practice together. For those who are of lower ranks, share your knowledge with them if they ask for advice. Do not volunteer to teach or give advice to those who do not ask. They may think you are showing off or want to criticize them.

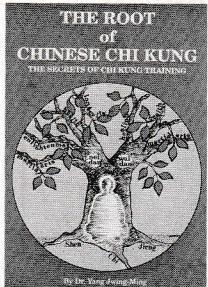
Don't take lessons with the *intention* of making up your own style. If you have enough experience and knowledge, your system will develop automatically. Learn and reach the highest rank possible in your system. After that, go further to do research. Eventually you may develop new ways to do things, or you may find everything you desire in your original style. That's a different approach than simply making up a name for *your own style*.

Good martial artists listen and practice more than they talk. Not only will you someday reach your martial art dreams, you will keep them tangible. However, if you don't have the qualifications and only want to build a big name, it's very easy to fall from those big heights. The best way is like building a pyramid: start with a strong foundation and big base (knowledge and hard work). Then you will reach high and stay strong forever.

About the Author: Doc-Fai Wong is a contributing editor of Inside Kung-Fu.

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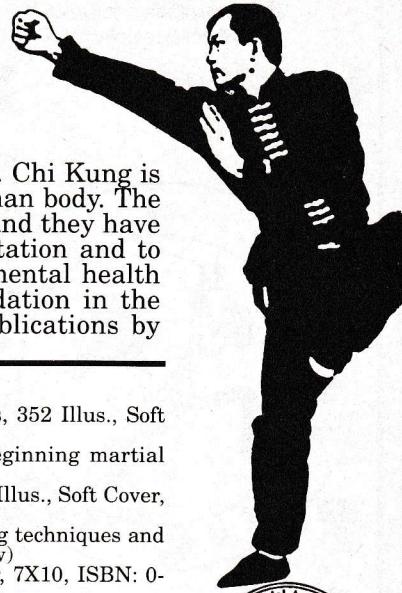


B011

B011 THE ROOT OF CHINESE CHI KUNG *The Secrets of Chi Kung Training*,

By Dr. Yang, Jwing-Ming, \$18.00, 288 Pages,
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Chi is the Chinese word for the natural energy of the universe. Chi Kung is the science of this energy, especially as it circulates in the human body. The Chinese have been studying Chi for over four thousand years, and they have learned how to apply their knowledge of this energy to meditation and to certain types of movement in order to improve physical and mental health and increase longevity. This book will give you a firm foundation in the theory of Chi Kung, and help you understand Chi Kung publications by YMAA and other sources.



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B001 Shaolin Chin Na - The Seizing Art of Kung Fu, By Dr Yang Jwing-Ming, \$8.95, 160 pages, 352 Illus., Soft Cover 6X9, ISBN: 0-86568-012-4

Chin Na is Kung Fu's special seizing and grabbing techniques. This book is written for the beginning martial artist. Videotape is available T004 (see below).

B002 Shaolin Long Fist Kung Fu, By Dr. Yang Jwing-Ming and Jeffery Bolt, \$11.50, 248 pages, 1050 Illus., Soft Cover, 7X10, ISBN: 0-86568-020-5

This book is an introduction to northern Chinese Long Fist Kung Fu. It contains philosophy, training techniques and 5 sequences of the Long Fist style of Kung Fu. Two videotapes are available T002 and T003 (see below)

B003 Yang Style Tai Chi Chuan, By Dr. Yang Jwing-Ming, \$11.50, 208 pages, 975 Illus., Soft Cover, 7X10, ISBN: 0-86568-023-X

This book contains the Yang Style Long Form, fighting sets, and Tai Chi sword. Martial applications of the sequence are analyzed. A good book for the Tai Chi beginner. Videotape is available T001 (see below)

B004 Introduction to Ancient Chinese Weapons, by Dr. Yang Jwing-Ming, \$8.95, 80 pages, 116 Illus., Soft Cover, 6X9, ISBN: 0-86568-052-3

This book introduces ancient Chinese weapons, their classifications, functions, and relationship to Chinese history.

B005 Chi Kung - Health and Martial Arts, by Dr. Yang Jwing-Ming, \$12.95, 121 pages, 225 Illus., Soft Cover, 7X10, ISBN: 0-940871-00-9

Chi Kung is the science of energy circulation within the body. This book presents several methods of external-internal (Wai Dan) energy generation and circulation and a detailed discussion of the internal-internal (Nei Dan) meditation training. This book will help the non-martial artist to experience Chi and also the martial artist to increase his/her power and effectiveness.

B006 Northern Shaolin Sword, by Dr. Yang Jwing-Ming and Jeffery Bolt, \$15.95, 200 pages, 782 Illus., Soft Cover, 7X10, ISBN: 0-940871-01-7

This volume presents the history of the Chinese sword (Jen). Contains fundamental training principles, exercises and three famous northern Shaolin sword sequences.

B007 Advanced Yang Style Tai Chi Chuan, Vol I, by Dr. Yang Jwing-Ming, \$18.95, 288 pages, 300 Illus., Soft Cover, 7X10, ISBN: 0-940871-02-5

This volume presents the first extensive discussion, in English, of Jing (Internal energy) theory and principles. Over forty different types of Jing are explained in detail. The book is written mainly for those who have learned a Tai Chi sequence and are looking for deeper and more detailed explanations in the art Tai Chi Chuan.

B008 Advanced Yang Style Tai Chi Chuan, Vol II, by Dr. Yang Jwing-Ming, \$18.95, 254 pages, 977 Illus., Soft Cover, 7X10, ISBN: 0-940871-03-3

This volume focuses on the martial applications of the many techniques in the solo Tai Chi sequence and the two person fighting set. Volume II, along with Volume I, opens the door to many of those "hidden secrets" that martial artists have coveted for centuries.

B009 Analysis of Shaolin Chin Na-Instructor's Manual, by Dr. Yang Jwing-Ming, \$18.00, 208 pages, 632 Illus., Soft Cover, 7X10, ISBN: 0-940871-04-1

Chin Na is the study of how to control your opponent by the use of joint locks to limit mobility and to control him without seriously injuring him. It is part of the course of study in almost all Chinese martial styles, and it can be a valuable addition to any other martial system. Videotape is available T004 (see below).

B010 The Eight Pieces of Brocade, by Dr. Yang Jwing-Ming, \$6.95, 80 pages, 47 Illus., Soft Cover, 7X10, ISBN: 0-940871-05-X

The Eight Pieces of Brocade is a set of eight Chi Kung simple exercises that can maintain your health and increase your energy reserves if you are healthy, and speed your recover if you are ill. No equipment is necessary and very little space is needed. Videotape is available T005 (see below).



B001



B002



B003



B004



B005



B006



B007



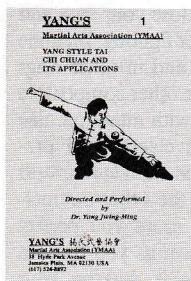
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B009



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T001

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Covers fundamental stances and breathing exercises, and the complete (128 postures) Yang style solo sequence, including breathing coordination. Martial applications are shown for each form in slow motion and at regular speed. Textbook **Yang Style Tai Chi Chuan** is also available from YMAA (see above).

T002 Northern Shaolin Long Fist, Lien Bu Chuan and Its Applications, \$55.00, 45 minutes

T003 Northern Shaolin Long Fist, Gung Li Chuan and Its Applications, \$55.00, 45 minutes

T004 Shaolin Chin Na, \$65.00, one hour

This tape contains over 80 Chin Na techniques and is designed for the beginning martial artist who wishes to study Chin Na by himself as well as the experienced practitioner to use as a reference work. Textbook **Shaolin Chin Na** (see above) and **Analysis of Shaolin Chin Na - Instructor's Manual**, (see above) are available from YMAA.

T005 Wai Dan Chi Kung - The Eight Pieces of Brocade, \$50.00, One hour

The Eight Pieces of Brocade is a fundamental but very effective Wai Dan (External Elixir) Chi Kung exercise set designed to improve health. The tape contains both the sitting and standing sets and a discussion of each form. Textbook **The Eight Pieces of Brocade** is available from YMAA (see above).

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□ CHINESE CONNECTION

Listen to the Heartbeat

By Glenn C. Hart

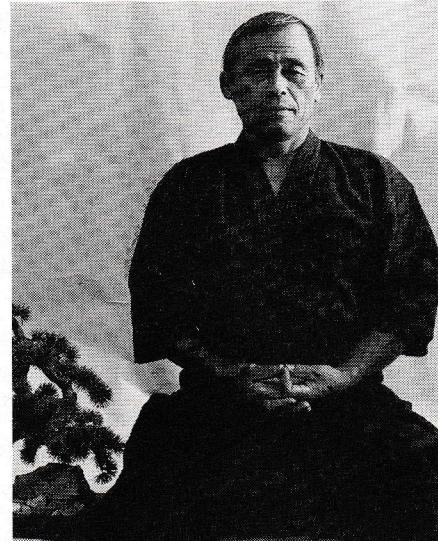
Attitudes in the martial arts, whether in internal or external systems of kung-fu, southern or northern styles, ancient or modern, are the backbone or spinal column of a positive mental and physical state of awareness and health. Everyone agrees that an optimistic attitude toward the martial arts and life in general is a healthy and vigorous ethic; whereas a pessimistic, uncertain, tentative approach to one's study develops hesitations, half-hearted attempts, and habits of blaming fate for one's misfortunes and inadequacy, and generally viewing problems as hopeless and training as arduous and worry-ridden instead of refreshing and challenging.

Many times a sifu, sensei, or martial arts teacher can help break a longtime pessimistic attitude by advising a student when this virulent strain of pessimism rears its ugly head or when the pattern of worry and obvious stress makes its presence in training. A good martial arts teacher can tell you when you're not thinking clearly about a problem, and he won't simply commiserate with you, but point out ways and means to clarify the situation and make suggestions on how they can be turned around. When things go bad, talk to your instructor and eventually you will learn that most problems are solvable or that it's a waste of time and energy to worry about things that you cannot change.

Perhaps the strongest tool to a positive attitude and relaxed, calm approach to training is meditation. Each student must learn how to relax on a daily basis. *The hardest exercise in the world is to learn how to relax*, yet it is singular importance cannot be overexaggerated in the martial arts. With relaxation exercises and positive imagery, a student will find that many of life's and martial arts related "headaches" tend to disappear. There is an emotional boiling point in all of us that when unchecked and ungoverned, tends to become unmonitored and spills over into a certain "quick-fuse" effect. The more often a student faces stress, the more sensitive to stress the student becomes. Smaller and smaller hassles set the heart racing, the blood boiling, and emotions unchecked and undisciplined.

With positive reinforcement from the instructor, a rigorous routine of daily "mind-clearing" or meditation and the physical workout of forms, and martial routines (sparring, weapons training, self-defense practice), the student will reset his positive thermostat. Little problems won't get you all worked up, and you will feel in greater control of your mind, body and life.

Most martial artists must learn to slow down and flow, soften the breath and heart rate. Fifteen-to-20 minutes of meditation five days a week is the key. The second key is the creation



of positive mental images. Images help whether you are sparring, competing in a tournament or taking a rank test. Images recreate an entire experience before it happens — the sights, sounds, smells, feelings and actions.

For instance, for some of my students who enter tournament competition, I have them form images in their mind of the judges, the audience, other martial artists sitting around the ring as they are competing in their forms, weapons or sparring divisions. To help in jumping-kicks, or transitions from one stance to the next, I have the students visualize doing their jump and landing like a cat on a pillow, or moving from stance to stance, pushing over ants on the ground but not crushing them along the way. Visualization is not enough, however, unless it is invested with emotional content. Putting feeling to the image gives an added bolt of energy and creates a confidence edge. This emotional positive sensorial imagery acts as a rehearsal and a preparation and in and of itself helps a student relax. It is the preparation and the training or practice as much as physically doing it that puts the thermostat on fear and the accelerator on confidence.

Here is how you might use this imagery in a martial arts tournament. Close your eyes and see yourself doing the form or fighting. Imagine that everyone in the stands and in other rings is watching just you; even the other competitors are awestruck and are rapt with attention. See your techniques performed clearly and precisely. When you finish, the audience erupts into a clamorous applause, the other competitors cheer, and the judges score you perfect 10s. Feel yourself grow warm as you bask in all this approval. Everyone is shaking your hand, hugging, putting his arm around your back or saying, "Great match, fantastic form, incredible job!" Now open your eyes: You're on!

About the Author: Glenn C. Hart is a contributing editor of Inside Kung-Fu.



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Hand Immobilization

By Tim Tackett

The terms hand immobilization attack (HIA) or trapping hands refer to an attacking action which momentarily immobilizes either one or both of the opponent's arms, allowing your final hit to score in an open line, or drawing a reaction which can be countered either with another trap or by shifting into another aspect such as punching, grappling, etc. Trapping allows you to maneuver your opponent's arms where you want them and forces the opponent to give you a reaction which will be to his detriment.

One of the primary objectives in trapping is to gain an "attachment" (touching one or both of the opponent's arms with your own arms), much like two fencers when they engage their blades. This attachment may be gained either offensively (off your attack) or defensively (off of opponent's attack). By understanding what trapping actions can be used from where your arms are at in relation to your opponent's arms (both hands outside, one hand inside — one hand outside, etc.), as well as by feeling the type of energy the opponent reacts with (forward, upward, etc.), you can tie up one or both arms of the opponent and gain a split-second's advantage in which to score.

Major points for HIA

1. Control the centerline by occupying the centerline.
2. Maintain a well-covered on-guard position while closing the distance to trap. Be in good balance and keep your boundaries closed.
3. Be alert and aware of opponent's attempt to stop/hit or counterattack.
4. Control your position to enable you to angle strike when opponent opens up or backs up.
5. Use feints and false attacks sometimes to ensure safety and increase the chances of success.
6. Cut into the opponent's tool to trap and stop any counter.
7. Maintain the trap for the necessary amount of time to prevent the opponent from freeing the arm which was to be immobilized and countering you.
8. Make sure you use constant forward pressure which is like water flowing through the smallest crack seeking an opening. Whether your opponent retreats or advances he feels an "alive" tension against his arms at all times affecting his motions and restricting him.
9. Against an opponent who keeps his midsection well-covered and reacts to body blows by using his elbows to cover the attack, it is sometimes possible to draw an involuntary blocking response by hitting directly into either arm instead of the body.
10. Fighting an opponent who refuses to engage or attack with his lead arm requires the use of feints and false attacks to draw a reaction which may then be trapped.

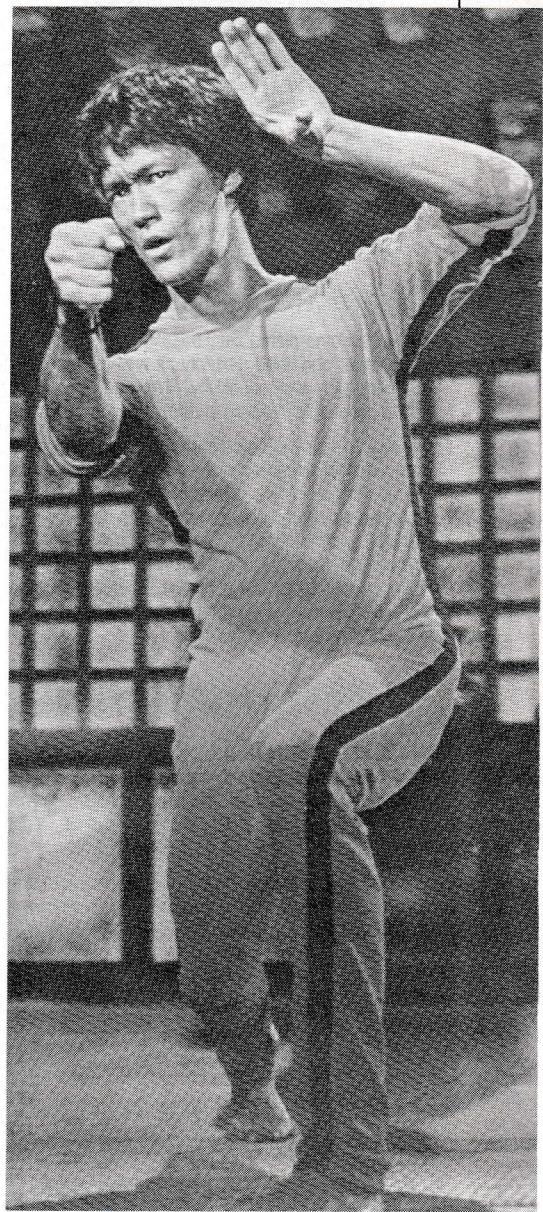
Pak Sao (Slapping hand)

The pak sao is a palm slap to trap the arm. It can be done with the rear or lead hand. The important point is to control the opponent's arm by pushing into the centerline, rather than by pulling down the hand, which can be easily countered.

Lop Sao (Grabbing hand)

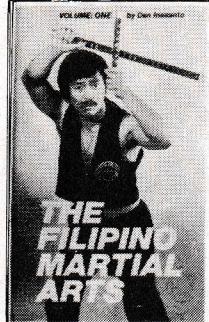
Lop sau can be defined as a grabbing and pulling motion against the arm.

Continued on page 90

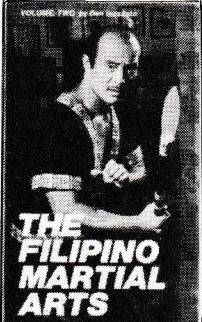


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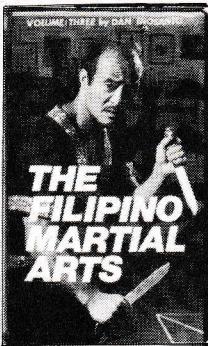
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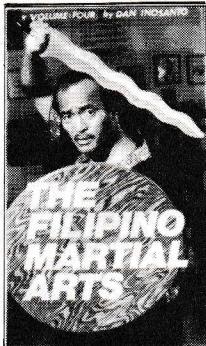
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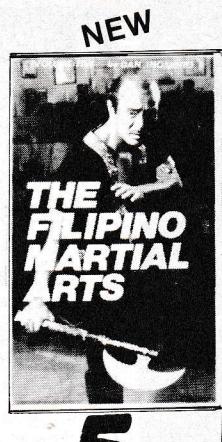
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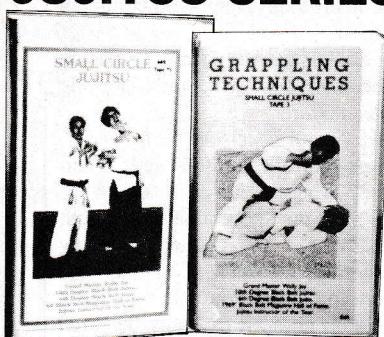
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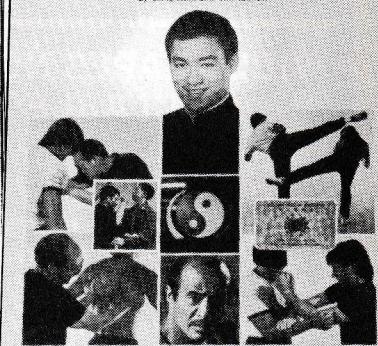
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Mastering the "Dark Side"

By Gene L. Chicoine

Since we have been talking about the "Dark Age" era, I would like to touch on a few subjects that were the result of endeavors being practiced today.

The first is most commonly known as "iron vest," also called "copper jacket." "Iron vest" became a necessity if one was to be a warrior, simply for its ability to minimize injuries during combat or in a one-to-one fight.

The Taoist are to be credited for its development. The exercises needed to master it were an excellent chi gung addition to one's personal training. The benefits transferred into one's body as a result of this daily, continuous routine are immeasurable.

When a student has achieved a mastering of the iron vest, a small circle engorged with blood vessels will appear on top of the sternum. Although visible most of the time, it becomes a highly obvious spot during exercise.

Iron vest is not to be confused with the "muscle restructure" that Bodhidharma brought with him to the first Shaolin people to increase longevity, while teaching them Buddhism in the 6th century. These people believed that there were no martial arts prior to this period.

Another training form that evolved from the earlier times was "iron palm," also known as "iron fist" or "copper hand."

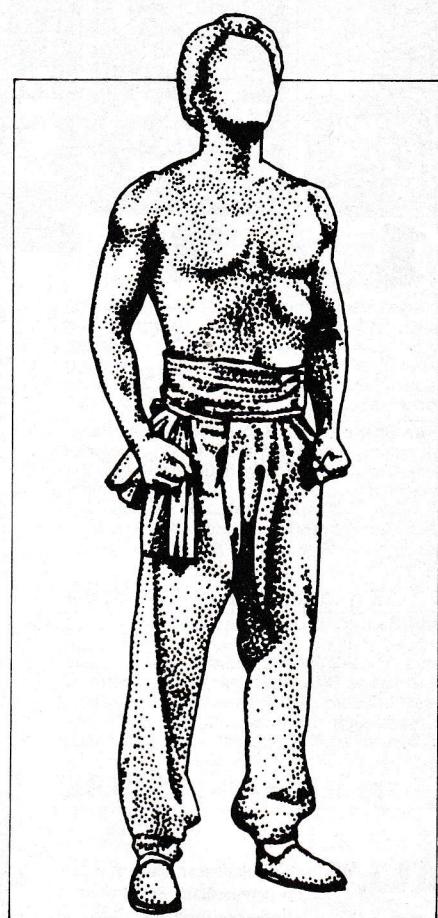
Iron palm, contrary to its name, does not restrict the areas used for striking. The entire hand was developed: palm heel, knife edge, back of the hand, and fingertips were conditioned for striking.

Many people died bringing this fighting form to the forefront and many of these special training programs were restricted to only the most senior students. Although there have been a few masters who received notoriety for their ability, most went to their death as unsung heroes. Only if a student met his most stringent qualifications would a master pass along his knowledge.

Iron palm was mostly yang strikes with some yin blows.

An offshoot of "iron palm" is the "poison hand." Although it uses many of the same principles as iron palm, it is completely different. The use of herbal medicines in various states is an intrinsic part of poison hand, which takes its name for the immunity the hand develops to poisonous medicines the hand soaks in on a daily basis. This highly restricted form of hand training has been unfortunately written and spoken about by teachers of pseudomasters with little or no knowledge of its practice, history or technique.

In a nutshell, it allows the teacher to dip his fingers in progressively more and more toxic or paralyzing killing mixtures to become immune to its efforts.



When used with the sap boiled from trees, it acts as a transmitter (very much like DMSO is used in medicine today) into another human body.

Thus, the teacher can kill or injure a person depending on the blow of the hand carrying the poisonous mixture.

Hence, the "death touch" or "dim mak," are names to describe the "poison hand." Their names have been vastly abused in the West.

The strike from the "poison hand" without using any herbs is a 100 percent yin blow and will penetrate the body. Example: If I strike you on your back you will turn black and blue on your chest. It can only be cured by treating it like a brush or a burn.

This method of hand training is restricted to few because its mastering serves no purpose other than to cause severe injury or death. It's part of the "dark training."

Since that is not what martial arts is all about, I once again will stress the absolute importance of training under a qualified teacher, as well as the need for exercises which will develop strength and power for perfect martial arts execution.

About the Author: Gene L. Chicoine is a contributing editor of Inside Kung-Fu. His column appears bi-monthly.

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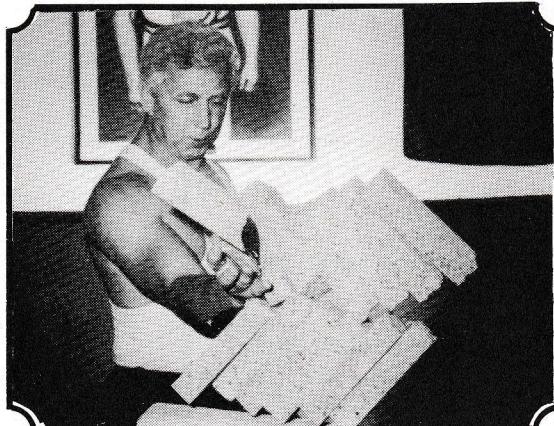
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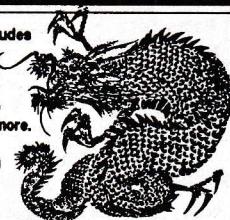
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ROTHROCK-AT-LARGE

With a Little Help . . .

By Cynthia Rothrock

Living in Beverly Hills I always hear people talking about their personal trainers. The picture that comes to my mind is the god or goddess of physical fitness. The image portrayed in films is that of an elderly person with an abundance of money enjoying the sights more so than the workout.

Most stars in Los Angeles have trainers who come to their homes or to the set of the movie that they are working on. I thought that this would be great if you could afford it or if you didn't have the time to go to a health club to work out on your own.

I was between films so I had a great deal of time on my hands. When I have a lot of time I always try to increase my exercise regimen. A thought of a trainer crossed my mind, but then I thought I could achieve the same results on my own if I just really pushed myself. The secret is not to be lazy.

I started working out at Sports Club L.A., which has every machine or weight imaginable. One day I was working out and met a personal trainer named Trent Suzuki. Trent is a black belt in tang soo do. We started talking about martial arts and quickly became friends. He inquired about my workout schedule and asked what my goals were. Trent proceeded to put a program together for me and we started training with weights twice a week for about an hour.

The first time we worked out I was really amazed at how my muscles felt. I thought I worked out extremely hard, but it's a different story when someone is behind you forcing you to do those last three repetitions when you think your biceps are going to burst.

It's the same story in martial arts training. When you work with an instructor, you usually work twice as hard as when you're training on your own. When working by yourself it's easy to come up with various excuses to take a few breaks.

Within a few weeks I began to notice my body definition changing. I was impressed because I've been working on my own every day of the week — forever. When a trainer is with you he can take you further than you can go on your own. You need that extra help on the last set because that's when your muscles are really going to become defined.

My attitude toward trainers has changed. To me, they are the greatest asset you can have during an exercise program.

One problem may be that you can't afford a personal trainer. One suggestion is to find a friend to exercise with you; this way you can be each other's trainer. The best bet is to seek out someone you know who is trained in teaching weights.

I knew most of the exercises Trent showed me, but in some instances I was not using the



muscle in question to its maximum capability. I found out when I was working on my back that I would use about 75 percent of the back muscles and 25 percent with arm strength. It's important when you want to define your muscles that you use that particular muscle 100 percent.

It's a good idea to have someone check out your positions from time to time to make sure you haven't developed bad habits. Working with weights is definitely hard work but the results are well worth it. The stronger your body becomes the better you will feel and your martial arts will improve.

One thing to remember is that you must set a goal and stick to it. If you're consistent and work hard you'll see results. Sometimes I think we all need a boost to get that excitement back into our workout. For me, Trent was it.

About the Author: Cynthia Rothrock is a contributing editor of Inside Kung-Fu.



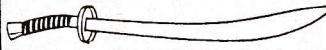
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(LCHS) SINGLE BROADSWORD (DAN-DAU) W/O CASE:



Please specify blade length choice: 25"(S); 26 1/2"(M); 27 1/2"(L); 29"(XL). Weighs about 2 lbs. each.

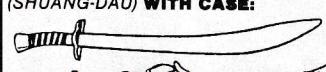
KU760 \$25.95 (P&H: \$5.00)

(LCHS) SINGLE BROADSWORD (DAN-DAU) WITH CASE:



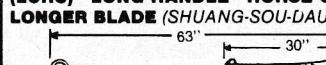
Please specify blade length choice: 25"(S, 1lb); 26 1/2"(M, 1 1/2lb); 27 1/2"(L, 1 3/4lb); 29"(XL, 2lb). KU761 \$59.95 (P&H: \$5.50)

(LCHS) TWIN BROADSWORDS (SHUANG-DAU) WITH CASE:



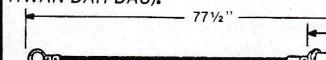
Please specify blade length choice: 25"(S, 1lb ea.); 26 1/2"(M, 1 1/2lb ea.); 27 1/2"(L, 1 3/4lb ea.); 29"(XL, 1 1/2lb ea.). KU762 \$84.95 (P&H: \$6.50)

(LCHS) LONG-HANDLE HORSE-CUTTER WITH LONGER BLADE (SHUANG-SOU-DAU):



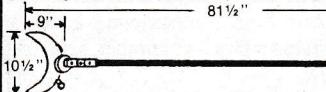
Weighs about 4 1/2 lbs. KU203 \$79.95 (P&H: \$8.50)

(LCHS) LONG-HANDLE 9-RINGS KNIFE (JEOU-HWAN-DAU):



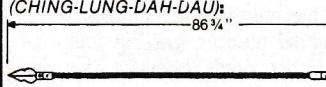
Weighs about 5 3/4 lbs. KU208 \$84.95 (P&H: \$16.50)

(LCHS) MONK'S SPADE (YUEH-YA-CHAAN):



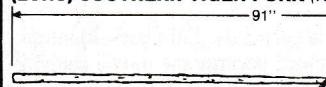
Weighs about 6 lbs. KU207 \$119.95 (P&H: \$16.50)

(LCHS) LONG-HANDLE GREEN-DRAGON-KNIFE (CHING-LUNG-DAH-DAU):



Weighs about 8 1/2 lbs. KU478 \$149.50 (P&H: \$16.50)

(LCHS) SOUTHERN-TIGER-FORK (NAN-FANG-DAH-PA):



70 1/2" long Chinese-White-Wax-Wood-Pole. Weighs about 4 1/2 lbs. KU200 \$74.95 (P&H: \$16.50)

(LCHS) SINGLE-SIDED HALBERD (DAN-JII):



Weighs about 4 1/4 lbs. KU205 \$69.95 (P&H: \$16.50)

(LCHS) SINGLE SWORD (DAN-JIANN) WITH CASE:



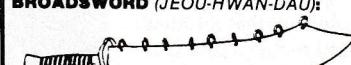
Please specify blade length choice: 24 3/4"(S, 3/4lb); 27 3/4"(M, 1lb); 29"(L, 1 1/4lb); 31"(XL, 1 1/2lb). KU763 \$59.95 (P&H: \$5.00)

(LCHS) TWIN SWORDS (SHUANG-JIANN) WITH CASE:



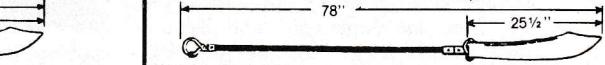
Please specify blade length choice: 25"(S, 3/4lb ea.); 27 1/2"(M, 1lb ea.); 29"(L, 1 1/4lb ea.); 31"(XL, 1 1/2lb ea.). KU764 \$99.95 (P&H: \$6.00)

(LCHS) SHORT-HANDLE 9-RINGS BROADSWORD (JEOU-HWAN-DAU):



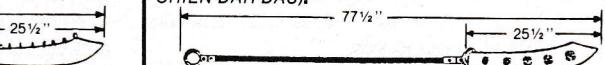
25 1/2" blade length; weighs about 3 lbs. KU766 \$54.50 (P&H: \$5.50)

(LCHS) LONG-HANDLE HORSE-CUTTER WITH SHORTER BLADE (TSAY-YANG-DAU):



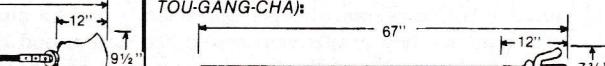
Weighs about 5 lbs. KU204 \$79.95 (P&H: \$16.50)

(LCHS) LONG-HANDLE GOLD-COIN KNIFE (JIN-CHIEN-DAH-DAU):



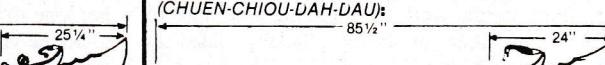
Weighs about 5 lbs. KU209 \$89.95 (P&H: \$16.50)

(LCHS) BLUNT-HEADED 3-PRONTS FORK (DUENN-TOU-GANG-CHA):



Weighs about 2 lbs. KU202 \$39.50 (P&H: \$8.50)

(LCHS) LONG-HANDLE SPRING-AUTUMN-KNIFE (CHUEN-CHIOW-DAH-DAU):



Weighs about 8 lbs. KU201 \$115.00 (P&H: \$16.50)

(LCHS) DOUBLE HOOK-SWORDS (SHUANG-GOU):



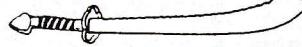
38 1/2" total length; weighs about 2 1/4 lbs. each piece. KU538 \$89.50 (P&H: \$6.00)

(LCHS) SNAKE-TONGUE SPEAR (SHER-SHE-CHIANG):



Weighs about 3 3/4 lbs. KU206 \$59.95 (P&H: \$16.50)

(LCHS) WAVY-EDGE SINGLE BROADSWORD (SHIH-SAN-MEY-DAU) W/O CASE:



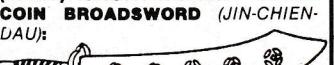
23 3/4" blade length; weighs about 1 1/2 lbs. KU765 \$39.95 (P&H: \$5.00)

(LCHS) CHINESE BUTTERFLY-KNIVES (HWU-TIEH-DAU) WITH CASE:



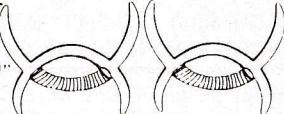
19 1/2" total length; 15" blade length; weighs about 1 1/4 lbs. each piece. KU769 \$69.95 (P&H: \$6.50)

(LCHS) SHORT-HANDLE GOLD-COIN BROADSWORD (JIN-CHIEN-DAU):



25 1/2" blade length; weighs about 2 3/4 lbs. KU767 \$64.50 (P&H: \$5.50)

(LCHS) 4-HEADS DEER-HORN-KNIVES (TZYY-MUU-IUAN-IANG-YUEH):



Weighs about 1 1/4 lbs. each piece. KU770 \$69.95 (P&H: \$5.50)

(LCHS) METEOR HAMMER (LOU-SHING-CHUI):



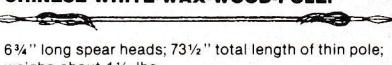
19 1/2" total length with rope; 2" head; weighs about 1 lb. KU776 \$17.95 (P&H: \$3.50)

(LCHS) DOUBLE DAGGERS (SHUANG-BII-SHOU):



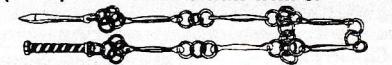
11 1/2" total length; weighs about .3 lb. each piece. KU771 \$11.95 (P&H: \$3.50)

DOUBLE-HEADED SPEAR (SHUANG-TOU-CHIANG) WITH LCHS SPEAR HEADS & CHINESE-WHITE-WAX-WOOD-POLE:



6 3/4" long spear heads; 7 3/4" total length of thin pole; weighs about 1 1/4 lbs. KU777 \$29.95 (P&H: \$6.00)

(LCHS) SECTIONAL CHAIN WHIPS:



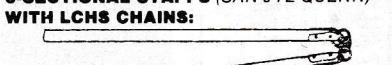
(A) 7-SECTIONAL (CHI-JYE-BIAN):

51 1/2" total length; 4 1/4" each section of 6/16" thick at the center; weighs about 2 lbs. KU773 \$44.95 (P&H: \$4.00)

(B) 9-SECTIONAL (JEOU-JYE-BIAN):

57" total length; 4 1/4" each sectional of 5/16" thick at the center; weighs about 2 lbs. KU774 \$49.95 (P&H: \$4.00)

THICK CHINESE-WHITE-WAX-WOOD 3-SECTIONAL STAFFS (SAN-JYE-QUENN) WITH LCHS CHAINS:



27" each section; 1" diam. thick; weighs about 2 1/2 lbs. KU768 \$34.95 (P&H: \$4.00)

(LCHS) ROPE DART (SHENG-BIAO):



17 1/4" total length with rope; 5 1/2" long dart; weighs about .7 lb. KU775 \$14.95 (P&H: \$3.50)

(LCHS) SPEAR HEAD (CHIANG-TOU):



8" total length; weighs about .3 lb. KU772 \$6.50 (P&H: \$3.00)

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She moves a goddess, and she looks a queen.

Lucky Seven II dares to present hardcore Hongkongese action in a movie guaranteed to thrill both adult viewers and their kids — especially when **Tsumura Yukari** reigns supreme.

Although its basic plot breaks no new ground for creativity, *LS2* should stun most Western viewers by casting pre-teen kiddies in fights usually performed by men *thrice* their age.

As seven nasty brats sent to military school to reform, these punks pay for their screen crimes with *real-life* punishments that no adult American film actor's agent would allow him to take. Parents who want to introduce their offspring to the HK New Wave can find no better blend of childish jokes and mature combat.

The super treat for grown-ups is the latest triumph from the Nipponese who has so absorbed "Video Kicks" for the past few months. Tsumura energizes as a crime boss who kidnaps rich kiddies, struts with more sinister authority than any *Miami Vice* druglord, and, in one scene, singlehandedly thumps all seven heroes.

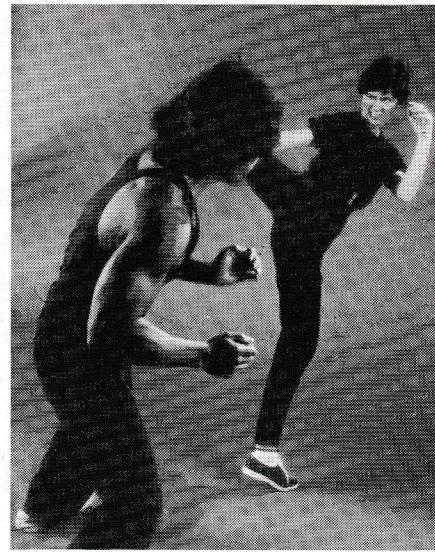
Sharper viewers will realize that Tsumura here ascends into the lofty martial ranks of **Jackie Chan**, **Yuen Biao**, and **Samo Hung**. Forced to hold back some strength against the child stars, she shifts greater emphasis to her spectacular gymnastic skills, and her eye-popping flips, twists, and kicks deserve to be rerun until the VCR blows its fuses.

Kung-Fu Wonder Child almost upstages still more terrific work by Tsumura, who adds to her mystique by being officially billed as "Oshima Yukari"!

Before viewers can figure out how her name changed, Tsumura/Oshima gets sucked into an extremely bizarre fairy tale, with *Peter Pan*ish hero versus every type of fantastic villain from traditional Chinese vampires to an animated cartoon dragon. **Lin Hsiao Lan** stars as the (suspiciously feminine) magic superboy whose combat scenes involve more pyrotechnics and wire levitations than the most lavish Kiss concert.

Parents can again take comfort in exposing this adventure to children who have outgrown *Ultraman* but want to see martial arts pics. The numerous fights deliver much of the picturesque acrobatics and powerful energy that adults love in HK action movies, yet without losing the *unreality* by lingering on blood and gore; though most of the stars die, the fantasy stays *fun*.

While their heirs marvel at nutty monsters and weird people, parents will behold Tsumura as she has never before been on view. Playing the also-supernatural regal sister of the



superboy hero, she proves equally able to stomp on goofy ghosts and ghouls; her arsenal includes the ability to swoop and soar through the air.

Nothing here rivals the superior imagination and effects of **Tsui Hark**'s modern-day wonder *Zu: Warriors of the Magic Mountain*, yet this performance, with her samurai in *Millionaire's Express*, proves that Tsumura packs a punch in both contemporary adventures and costume epics — another sign of a genuine star.

On the growing list of the Top Female Action Stars from Asia, Tsumura Yukari now ranks in a nose-to-nose dead-heat for No. 1, and her lone rival has only four advantages.

Joyce Godenzi humbly lists but four *real* action roles on her video resume — yet one of those is *Eastern Condors*.

Godenzi completely controls the screen during scenes and in entire roles that involve no combat.

Godenzi automatically dominates attention without any effort, because the movie camera loves her.

Godenzi ultimately holds a double-barreled cultural equalizer — her *AngloAsian* beauty makes her more attractive for Westerners, then her command of English makes her more exportable.

However, for ferocious force blended with lethal sensuality . . . for photogenic gymnastics punctuated with vigorous combat . . . Tsumura Yukari is the *winner and new champion*.

Meanwhile, pretenders to those thrones only prove why neither Godenzi or Tsumura need lose any sleep.

Yes, Madam III tries to make up for the loss of both **Cynthia Rothrock** and **Michelle Khan** with the Taiwanese actress who's most

Continued on page 90

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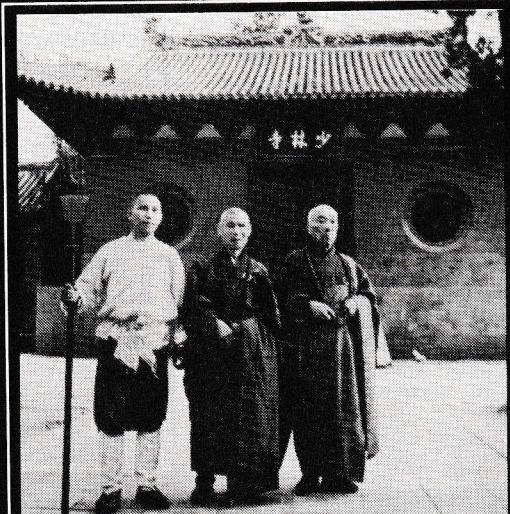
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Award-winning documentary of a group of Americans, including, among others, Wally Jay, Al Dacascos, John Leung, Soo Se Cho and Brendon Lai on their trip to China. As guests of the Beijing Wushu team, they traveled to Beijing, Shanghai, Xian and the Honan Shaolin temple.
110 min./\$49.95.

VOL. II TAI CHI CHUAN PART 1

Performances of the five major schools of Tai Chi in China: Chen, Yang, Wu, Sun, and Wu Jianquan. Fong Zhi Qiang, Fu Zhong Wen, Ma Yu Liang, Wang Xi Kuei, and He Yen Lu among others in 14 demonstrations of solo and push hands.
50 min./\$49.95.

VOL. III TAI CHI CHUAN PART 2

Performances of the 5 major schools of Tai Chi Chuan in China. Includes solo forms, push hands, performances of Master Low and Ge Chun Yan of the Beijing Wushu Association and Fu Shen Yuan, 5th generation Yang style, demonstrating broad sword and double edge sword.
52 min./\$49.95.

VOL. IV SHANGHAI CHING WU ASSOCIATION

This was the first martial arts academy established in China in 1909. The academy was established to train teachers who traveled throughout China. Twelve Wushu and eleven traditional forms are demonstrated by men, women, and children from ages eight to eighty one.
39 min./\$49.95.

VOL. V OPEN HAND FORMS PART 1

Men and women of Beijing and Shanghai demonstrate open hand forms including Hsing-I, Pa Kua, praying mantis, Don Bei, Lan Shou, Chi Jiao, Wu Shong Tuo Kao, and others. Honan Shaolin temple monks also demonstrate solo forms.
38 min./\$49.95.

VOL. VI OPEN HAND FORMS PART 2

Men and women of Beijing and Shanghai continue with performances of Hsing-I, Yu family form, dragon and snake Pa Kua, Cannon Fist, Lan Shou, Pi Kua, Ba Ji and other styles. Honan Shaolin temple monks also demonstrate solo forms.
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VOL. VII MASTER YU HUA LONG SIX HARMONY 10 ANIMAL HSING-I/ CHA CHUAN SYSTEM

At 72, Grandmaster Yu Hua Long demonstrates the 10 animals, 7 fists, and 5 elements of Hsing-I. He also demonstrates four weapons and the fifth open hand form of the Cha fist style.
35 min./\$49.95.

VOL. VIII WEAPON FORMS

This tape contains 20 single and multiple person weapon sets. It contains six double edge sword, three broad sword, two nine section whip, double knives, long spear, staff and four multiple weapon sets. In addition to this, a Shaolin monk demonstrates the Tamo cane set.
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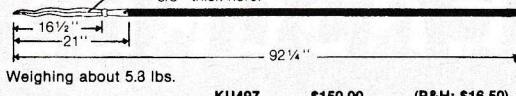


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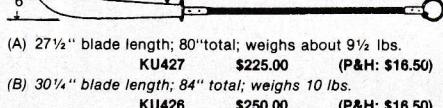
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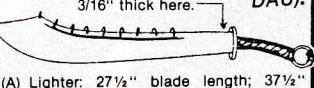
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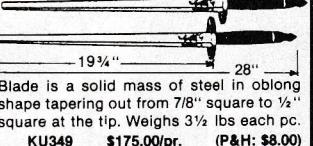
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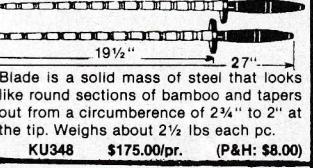


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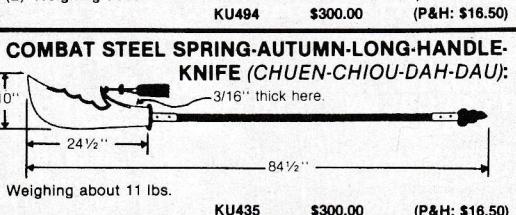
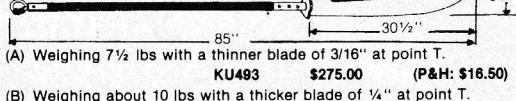
SOLID STEEL BAMBOO-LIKE-BLADED SWORDS (JWU-JYE-BIAN):



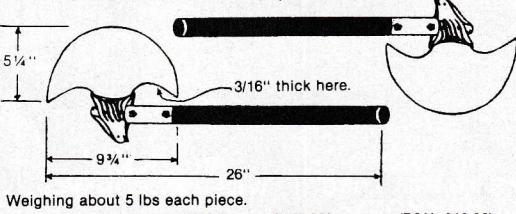
COMBAT STEEL 3-HEADS DEER-HORN-KNIVES (SANTOU-IUAN-ANG-YUEH):



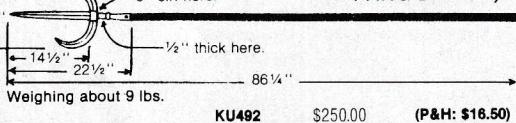
COMBAT STEEL 9-RINGS-LONG-HANDLE-KNIFE (JEOU-HWAN-DAH-DAU):



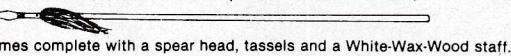
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KU407	79"; med. thick.	\$24.50	\$6/1st one; \$7 for 2 pcs.; or \$16.50 good for 12 pcs.
KU406	79"; thick.	\$27.50	\$6/1st one; \$7.50 for 2; or \$16.50 good for 10 pcs.
KU422	91"; thin.	\$24.95	\$6/1st one; \$7 for 2; or \$16.50 good for 12 pcs.
KU423	91"; med. thick.	\$26.95	\$6/1st one; \$7.50 for 2; or \$16.50 good for 11 pcs.
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Montreal, Quebec, Canada. Kali, pentjak silat, muay Thai and Jun Fan (JKD Concepts). Contact Philip Gelinas, 4560 St. Catherine St. West #2, Montreal, Canada; (514) 935-7055 or (514) 933-0010.

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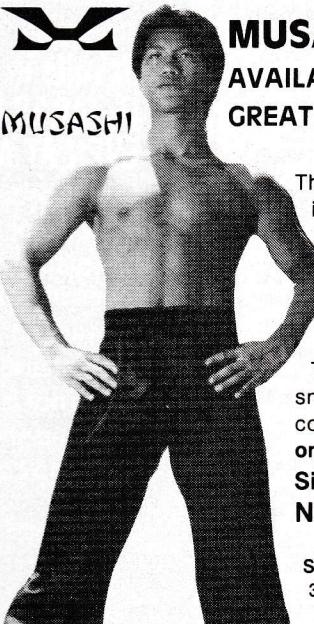
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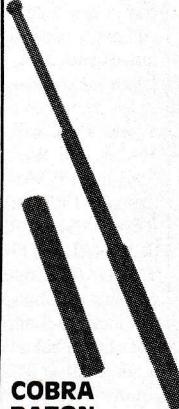
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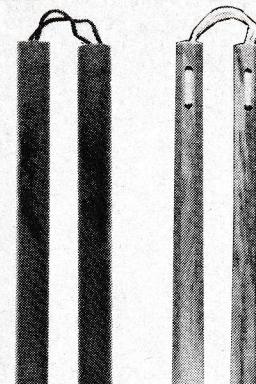
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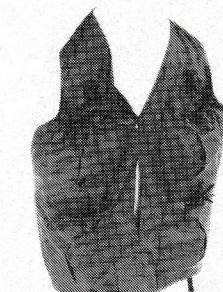
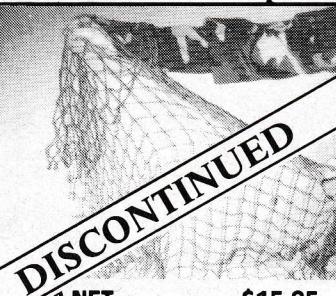
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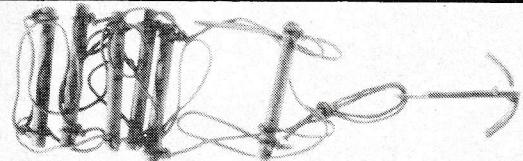
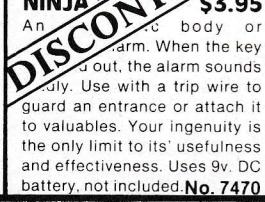
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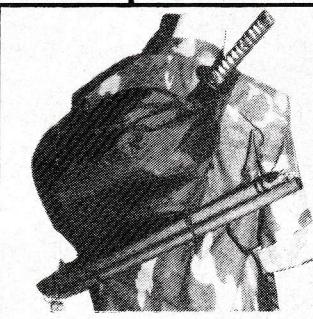
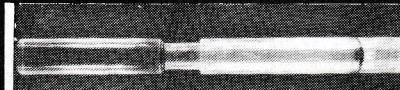
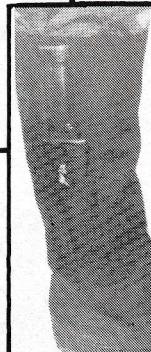
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The Mantis System: Branching Out and Growing Stronger

By Adam Hsu

Translated by Charlie Yan and Marie Anthony

Generations of mantis practitioners have kept the art alive through continuous experimentation and development. Today's subsystems, although technically different, owe their existence to a talented group of founding fathers.

The mantis system originated in the northern Chinese province of Shandong during the Ming dynasty. After the founding of the Republic of China in 1911, mantis masters moved south. Among them was an important person, sifu Luo Gong Yu. Since sifu Luo had the sponsorship of the Shanghai Central Jin Wu Association, the mantis system developed rapidly. Later, sifu Luo moved further south and was influential in Canton and Hong Kong.

At that time, the Jin Wu Athletic Association had branches spread all over Southeast Asia. With their backing, praying mantis became one of the most important systems of Chinese kung-fu practiced in that region. It was greatly welcomed and enjoyed extreme popularity. As Chinese migrated even further to lands overseas, the mantis system was introduced to Europe as well as North and South America. Seven star (or *mei flower*) praying mantis was so impressive to Western martial artists that it became the representative of the entire system.

Tracing through the history of the mantis style, we find it was created about the same time as tai ji quan (tai chi chuan), during the late period of the Ming dynasty. At that time, kung-fu was experiencing a turn from martial technique to martial arts. Emphasis shifted from practical sparring techniques to showy, polished performance. Troops executed

maneuvers with "flower fists and embroidery legs." This was beautiful to look at but proved woefully ineffective in battle. As a result, General Qi Ji Guang undertook a complete revision of his troop training program. Even the celebrated Shaolin staff fighting practices had so degenerated that General Yu Da You personally selected some monks from the temple to practice and learn with the soldiers. He then returned them to the temple as coaches to their fellow monks so that the high quality of their staff technique might be restored.

Some kung-fu masters also devoted themselves to the study of martial technique, leaving behind precious documentation. Others integrating the strong points of various systems based on practical application, created splendid new systems. Of these, Chen Wang Ting developed tai ji quan and Wang Long created praying mantis. After 400 years of development and practice through the efforts of generation after generation of masters, these two systems have spread all over the world.

It was said by my elders that when Wang Long created the new system in Shandong province, he widely adopted methods of the other 18 styles, comprehended and digested their strong points, and developed the famous mantis hooked hands and gorilla steps, expected to match or surpass other practitioners in combat.

For correct execution of the gorilla steps, particular attention must be given to ducking

(*shan*), and turning (*zhuan*), jumping (*teng*), and moving horizontally (*nuo*), to evade substantial attack and hit the opponent's weakness. The footprints of these steps trace a pattern resembling the seven stars of the Big Dipper constellation in the sky. That is why the system was first named seven star mantis. It also shows that the creator attached great importance to the footwork in attacking, defending, entering and retreating.

Correct hand techniques need particular attention to hooking (*go*), holding (*lou*), picking (*chai*), and hanging (*gua*), to discover an opponent's "leaks" and fix one's own. In addition to using fists as spears and palm flanks as sabers, other "weapons" include wrist, arms, elbows and shoulders. Moreover, they are employed as a whole, their movements coordinating like a stem holding a cluster of *mei* flowers — hence the name *mei* flower.

So, as the original branch and source to others in the mantis system, seven star, or *mei* flower, became the foremost style and dominating subsystem, and now enjoys the greatest popularity in the mantis constellation.

During its long period of development, different styles were gradually derived from seven star or *mei* flower. Various geographic areas lent "local color" and various schools applied different understanding in their practice. Those styles characterized by expansion, delightful simplicity, and directness were called shai shou mantis (throwing hands mantis), whereas those that were more accurate and compact were named bi men mantis (close door mantis). "Close door" was later changed to secret door, a more professional title, to show it was not just an ordinary system. In reality, both come from the original style of the mantis system.

Also, some schools blended mantis with other styles. For example, to adjust the flaw of too many twist hand moves, sifu Jiang Hua



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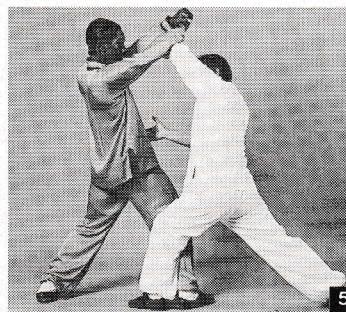
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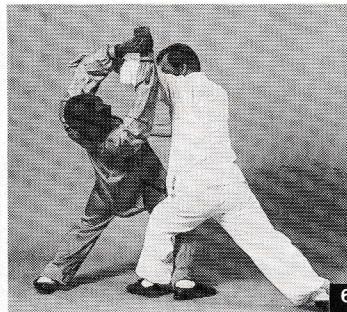
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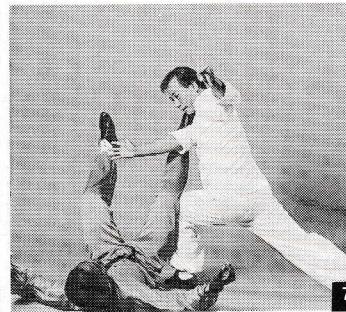
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7

On-guard position (1). Assuming the enemy attacks with a right-hand punch (2) to the face, move your right arm forward to reduce his speed, dissolve his power and redirect the punch. Your defending hand must make initial contact at his elbow area for maximum effectiveness. Then slide down toward his wrist. Next, grab his forearm or wrist area with a mantis hook and twist it, trying to get control (3). As this creates a new leak in your upper body, the enemy throws a punch with your other hand. To maintain control, do not let go of the enemy's arm. Deflect his second punch by blocking with your left arm from underneath, penetrating and lifting (4). Simultaneously move your left leg forward, placing your foot behind his foot so he can't back off. Note: In a double-punch attack, punches can be handled one by one, but high-level technique attempts to control both his arms with one of yours. Now, your left hand, creeping over the enemy's arm, grabs it with a mantis hook (5). Locking his arms together, your right arm is now free to drop to his open torso. Shift your weight forward, using the heel and knee of your left leg to lock his front leg. Continuing your left arm movement, push the enemy's arm toward him and use your right palm to chop his waist in the same direction (6). Then press his knee into the back of his knee in the opposite direction. A continuation of these pressures to his upper and lower body gives you the leverage to throw the enemy to the ground (7). Your front leg must control the enemy's front leg, making it impossible for you to move it. To apply enough pressure to throw him, the secret is to use your back leg like a paddle; sweep your right leg to the left, causing your left leg to pinch inward.

Long adapted techniques from *tong bei* and *xing yi* (hsing-I), along with the addition of a few more steps. These steps became one of the most important mantis exercises. The result observed in close sparring opened a new field for this system. In accordance with its hallmark steps, it was named eight step mantis.

Even earlier than the birth of eight step mantis, sifu Wei De Lin, who concurrently practiced six harmonies styles, combined the two and created the techniques of six harmony mantis. He believed that since a gorilla is tall and strong he shouldn't be good at leaping, so four six-steps and three seven-steps were adopted to handle entry and retreat. The hand techniques shifted the emphasis from "leaking" to "sticking;" touching, sticking, linking and following the opponent closely like a shadow.

Because practitioners of six harmony mantis were particular about combining the internal and external aspects as well as balancing yin and yang in exercising the body, the style by comparison is softer than seven star or mei flower so people called seven star "hard mantis" and six harmony naturally became "soft mantis."

As a matter of fact, excess hardness is too yang, or too firm; excess softness is too yin, or too gentle. All mantis styles should balance softness with hardness, gentleness with firmness. Only with yin and yang in harmony can this be regarded as a high-quality product.

The conspicuous trademark of mantis is a pair of hooked hands. However, practitioners of some mantis systems, though still expert at hooking, holding, picking, and hanging, don't often show their hooks. Thus, these systems were named bare-board mantis. Since a few other branches such as eight step and six harmony also show less of the hooked hand,

should these be classified under this large category of bare-board mantis as well?

In Shandong province, kung-fu was a thriving practice with many existing schools and systems. Some people even simultaneously practiced several different systems. A profusion of exchange took place among styles and practitioners, serving to promote the maturity and proficiency of martial arts.

In examining history, we find that on many occasions mantis was practiced with long fist as a counterpart set. Of these, best known are big, medium, and small tiger swallow sets (*hu yan quan*). In the recent past in Taiwan, there was even a long fist mantis.

Moreover, some mantis sets have absorbed leg techniques, rolling, and tumbling of *di kung men* (earth kung-fu style). The degree of blending depended on the practitioner. Later, some mantis practitioners probably adopted more techniques from the earth kung-fu style and *di kung* mantis was born.

In martial arts circles, many schools, factions, systems, or branches have flaunted their superiorities. Perhaps in those days teachers felt this was needed to recruit more students — they had to advertise. Another reason was that students who respected and admired the achievements of their teachers deliberately adopted this behavior. These divisive tactics sabotaged unity in the martial arts community and from time to time made it unnecessarily difficult to research and study the different systems.

Actually, in any system or art, whether past or present, individual style always exists. In mantis, the dominant subsystem is seven star or mei flower. Six harmony must be considered far from popular. And it is unfortunate that

"On many occasions, mantis was practiced with long fist as a counterpart set."

—The author

few people know of eight step.

When I was in Taiwan, the first teacher to enlighten me with the techniques of the mantis system was sifu Wei Hsiao Tang, who taught me the eight step. Sifu Wei was from a well-to-do family. He learned the throwing hands mantis from his father. Later, both father and son learned eight step under sifu Feng Huan Yi, direct inheritor of the system from sifu Jian Hua Long. Many people can tell the story of sifu Jiang's seven star mantis in detail. But I find it strange that few know of the eight step style he founded. Sifu Wei is the unique witness to that story.

Apart from sifu Liu Yun Qiao, who as a youth once personally met sifu Feng, no one else but sifu Li Yuan Zhi has met him. In those days, sifu Li wandered about the northeast and acquired fame and a reputation that sifu Feng found disturbing. Finding sifu Li in a public bath hall, sifu Feng challenged him to a fight. Sifu Li replied that sifu Feng was the mantis master he most respected. Since he had a reputation to live up to, he could do nothing but fight. He said, "Sifu Feng does me an honor, it is very good. After putting on my clothes, let's go outside. There's plenty of space there. I am still young, I can practice again." Upon hearing these words, sifu Feng burst into laughter and they became friends.

Eight step mantis is very special. Its superior forms, such as big and small spinning wheel and six abstracts, are powerful, steady, and provide great fighting skill. In Taiwan it was passed down only in a single line. Though this is regrettable, at the same time it is not the worst possible situation. But I find it exceptional that no information exists about my fellow practitioners from Mainland China. It is really true that in Shandong province eight



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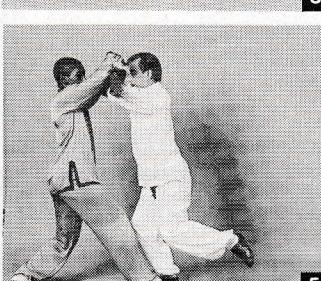
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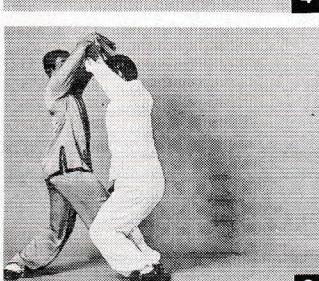
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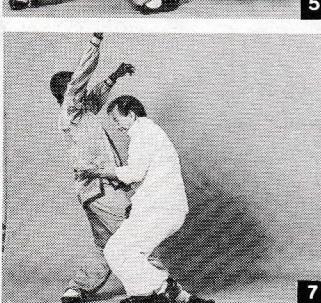
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Preparatory position (1). As you throw a punch to your enemy's heart area (2), he executes a kung-fu block to your elbow area. This reduces your speed and power and redirects the path of your fist. By pressing down on your arm, he tries to gain more power. Rather than oppose the power, follow his pressing movement by flipping your forearm (3). Use the back of your fist to hit his face. Push your back heel to shift your weight forward, gaining more pressure against him. The enemy quickly responds (4), his right arm penetrating forward and to his left in a sawing movement that totally blocks your attacking forearm and fist. Continue to move forward using your left arm to penetrate from beneath toward your upper right side (5). This immobilizes his left arm and allows your left arm to control both his arms. At the same time, move your left leg forward. While discreetly moving your leg, lift the enemy's arms higher, pushing toward him. Now, your moving left leg lands outside the enemy's front leg. Press both your legs inward, pinching his right leg in a vise grip (6). His front leg is now totally controlled. Your movements quickly draw his attention from his face to his foundation, weakening his arms (7). His shouldn't be able to deliver any new attack. Let go of his arm and chop his ribs or kidney area with a powerful attacking arm technique.

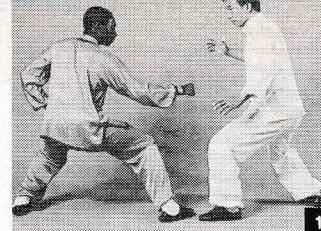
step mantis has vanished? Besides sifu Wei, sifu Feng must have passed his techniques to someone else!

The mantis system most practiced, indeed thriving in Taiwan, is seven star or mei flower, because its No. 1 popularity makes it easy for the student to find teachers. I used to exchange techniques with some young practitioners and could not help having questions. I often went to sifu Li Kun Shan, who is the eldest generation in Taiwan. I was lucky to learn from him some of the subtle and high techniques of seven star. His analyses

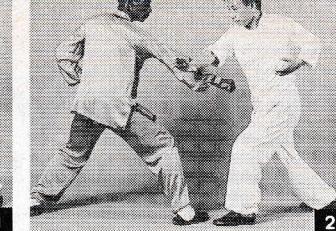
and deep conceptions provided answers to those questions that puzzled me for so long.

Sifu Li participated in the National Contest in Nanking and won fourth place in short weapons. He was national champion of the long weapons and honored as the "Spear in Shangong." Sifu Li felt he was strongest in fists and legs. The best person to inherit sifu Li's techniques was his own son, sifu Li Deng Wu.

The six harmony mantis also was passed down on a single line in Taiwan to sifu Zhang Xiang Shan. In the early years when sifu Liu



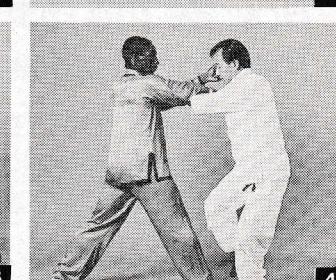
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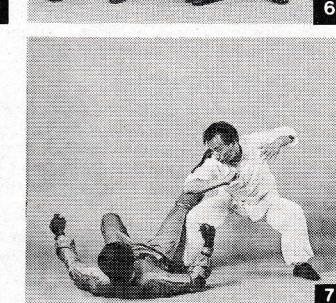
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Preparatory position (1). Assuming the enemy throws a punch to the midsection, use your right arm to reduce his speed, dissolve his power and redirect the punch (2). You must make initial contact with his elbow area. Your arm deflects his arm not by a powerful chopping motion but by twisting and sliding from the inner to the outer side of his arm. This is the fundamental difference between Chinese and other Asian martial arts. This exchange naturally exposes your upper body, so the enemy throws another punch, just like water flowing through a tiny crack (3). Use your left arm, penetrating under your right, moving the enemy's first punching arm to deflect his second punch, and start moving your body forward (4). Your left arm remains in control, freeing your right. Note that your one arm controls his two. At the same time, place your right foot behind his front leg (5). Keep your left arm in control of his arms as long as possible—if not both, at least one (6). Move your right leg forward, not only landing behind his right leg but also knocking it. Simultaneously use your body's twisting movement to hit and grind your right elbow into the enemy's chest area. Your right elbow's grinding movement and right leg's hitting movement oppose each other like scissor blades and give you leverage to throw the enemy to the ground (7).

Yun Qiao traveled with grandmaster Li Su Wen in Shandong province, they stayed in the 5th army headquarters commanded by another student of grandmaster Li, General Zhang Xian Wu. Along with his daily practice, sifu Liu engaged in many sparring matches, for grandmaster Li said that sparring was the one real test of a person's martial arts skills. Sifu Liu never proved inferior in any hand-to-hand trials.

One early morning, sifu Liu visited the Ding family gardens, an old estate that had been

Continued on page 90

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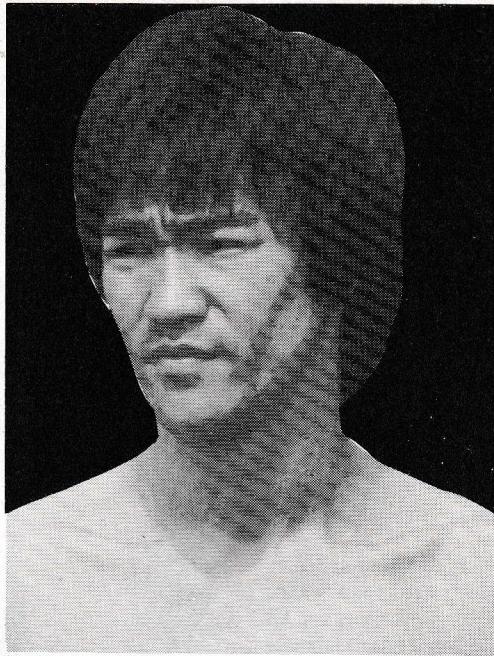
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Bruce Lee's Non-Classical Sticking Hands

Bruce Lee believed the secret to wing chun's sticking hands technique was simplicity, directness, and repetition.

By Jessie R. Glover

When I first met Bruce in 1959, what impressed me most was his ability in the wing chun art of sticking hands. Sticking hands is a unique infighting technique based on the development of a radar-like sensing ability in the arms which can detect openings in an opponent's defensive system while simultaneously closing off his avenues of attack. A highly trained practitioner can control the attacks of a novice in ways that seem magical.

When I sparred with Bruce I never got in a single strike unless he let me. I was so taken with the sticking aspect of his art that I talked him into sticking with me every time we worked out. During the first few months of my training, this was at least twice a day, six days a week. The instant Bruce made contact with my arms I could neither resist nor escape his control. Whenever I came close to mounting some sort of effective defense, Bruce would change his sticking tempo, angle or pressure and I would find myself completely lost, unable to cope with this new twist. Because of these exciting, interesting and frustrating sticking experiences, sticking became my

major area of focus and I have spent close to 30 years trying to perfect this aspect of Bruce's art.

If I had met Bruce a few months later, I don't think I would have learned nearly as much as I did about sticking hands. Bruce was developing at such a rapid rate that the concept of sticking was becoming less and less important to his art; his focus was switching more toward kicking and single-punching attacks. Fortunately when I met him he still regarded sticking hands as a vital skill.

The major problem I experienced in sticking hands was developing and maintaining the correct arm positions. When I first learned sticking hands, Bruce was in an experimental phase and he was applying more and more pressure in his sticking. This strong forward pressure tired out my arms so rapidly that I had to stop several times during every sticking session because I simply couldn't raise them to the required positions. Because I stopped and took frequent rest periods, these sticking sessions were for Bruce, but in those days he was more patient and obliging than he was later in his career.

Bruce taught me the first wing chun form, sil lim tao, the first

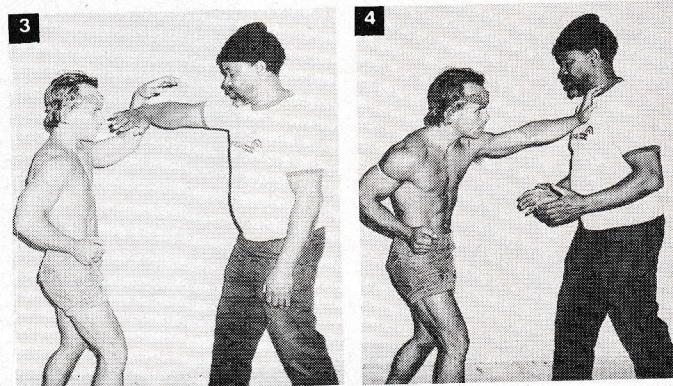
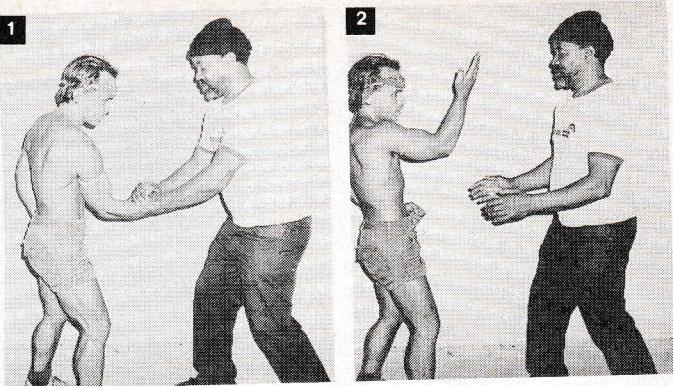
month I knew him. He told me that mastering this form would surely firm up my sticking positions. I practiced this form several times a day to increase my endurance, but Bruce continued to burn out my shoulder muscles after a couple minutes of sticking. My saving grace was that after a few months of sticking with Bruce I used many of the sticking techniques against other students. This convinced me that there was some hope for developing adequate sticking skills.

For a period I thought that all classical sticking was like Bruce's. It wasn't until I had my first experience with a classical stiker that I realized the difference in the two approaches. I was teaching a couple of people from Portland, a city about 180 miles south of Seattle. They drove up to practice on the weekends. One day they told me about a man in Portland who did wing chun and said that if I was interested they would set up a meeting. A few days later I was on my way to Portland.

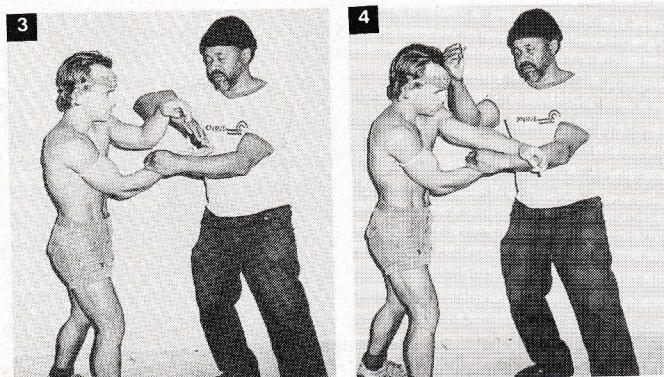
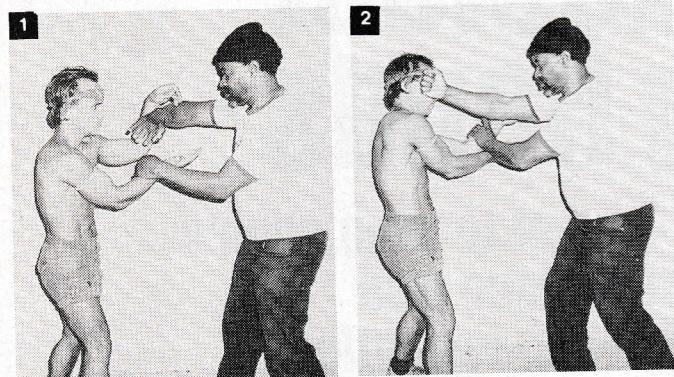
When I met him, we talked for a while and he told me he was a combined wing chun and praying mantis stylist. When we worked out he couldn't cope with either my sticking or closing attacks. At the close of our training session he asked me to instruct him and I politely declined. I returned from the trip a little shaken because I had expected the man to be more like Bruce. This meeting took place in the mid-'60s.

When we worked out, the first thing I noticed about the man from Portland was how he adopted a defensive mode and waited for my attack — like a counterpunching boxer who waits for his opponent to make the first move. His defense was based on an elaborate system that sought to give an adequate response to each incoming attack. When he displayed this system in slow motion, it worked well but I couldn't see how it could work against an opponent who could move as quick or quicker than he could react. He was not successful in stopping or deflecting my attacks. I attributed this to reaction time lag.

Bruce knew about reaction time lag long before I arrived. Reaction time lag is the time that it takes a person to become aware that something is happening and respond. It is not instantaneous and if



Other major changes in Bruce's sticking included the increased use of strong forward pressure in his sticking attacks, the substitution of his palm in place of the traditional fook sau striking position, and the habit of initiating attacks rather than waiting to respond to attacks.



Bruce Lee explored the integration of the backfist as a major sticking weapon (1-4). He felt that it could eliminate many of the classical sticking hands responses by nullifying their lines of attack. In this example, Glover fires the backfist to the side of the opponent's head off two basic positions.

your opponent lacks a telegraphing movement, it is difficult, if not impossible, to block (if he is in touching range).

Bruce experimented with various techniques to eliminate or lessen the effects of reaction time lag on sticking. The first area was strengthening the sticking hands positions. He surmised that the correct placement of the hands and arms against an opponent's arms could stop or at least deflect some incoming strikes. Bruce retained many of the classical wing chun hand positions but he held his hands, elbows and forearms in ways that prevented attacks from reaching his body by blocking direct access or by deflecting incoming strikes to the side. By presenting stable, static arm positions, it allowed him to launch counterattacks without having to move his arms to deflect incoming strikes. To supplement these protective arm positions, Bruce developed the major inside forearm muscles, thereby aiding blocking and deflection of incoming attacks. His development of Popeye-like forearms contributed to his defense in the following ways: it was more difficult for opponents to come in directly because they presented a larger defensive shield; the increased curve of the forearms deflected energy to the side and increased the length of time that the defending forearm remained in contact with the opponent's attacking arm; and the friction of this contact worked to break the incoming force and acted like a radar that alerts the defender to increase the inward deflection angle of the forearm in response to the attack.

Another area that Bruce explored was the integration of the backfist as a major sticking weapon. He felt that it could eliminate many of the classical sticking hands responses by nullifying their lines of attack. Other major changes in his sticking were the increased use of strong forward pressure in his sticking attacks, the substitution of his palm in place of the traditional fook sau sticking position (a change that gave him greater control and sensitivity whenever he made contact), and the habit of initiating attacks rather than waiting to respond to attacks.

The techniques I use and teach today are in some ways quite different from what I learned from Bruce. You see, Bruce gave me a sticking framework on which to place the many concepts and techniques that he knew I would experiment with over the years. He did not give

me a "cast-in-stone" format to follow. My task in sticking has been to fill in the gaps in the framework. I have been fairly successful in this area, mainly because my approach works well for my students, which is supported by them successfully passing it on to others.

Non-classical gung-fu is the name I use for the approach I practice and teach. The basis for this approach is built on the instruction that I received from Bruce. I use non-classical gung-fu and not some other name because of what Bruce told me when I asked him about instructing other people. He said it was all right to teach as long as I didn't call what I was teaching either wing chun or Jun Fan gung-fu. Since then, I have added things from many sources and the name non-classical gung-fu has taken shape.

When I began to instruct people in Bruce's approach to sticking in the early '60s, I ran into a series of problems. The first was lacking the muscular development to maintain my arms in a static position like Bruce's. Without these solid static arm positions I couldn't present the proper pressure sticking structure for students to work against. I could use Bruce's sticking concepts against other people, but still not teach them with the effectiveness that I desired. In the early '70s, I realized that if I wanted to teach an effective form of sticking hands, I had to develop some way to supplement the techniques and concepts I learned from Bruce. What I needed was some type of exercise that could build up a student's arms and shoulders in ways that would

"Bruce felt the backfist could eliminate many classical sticking hands responses by nullifying their lines of attack."

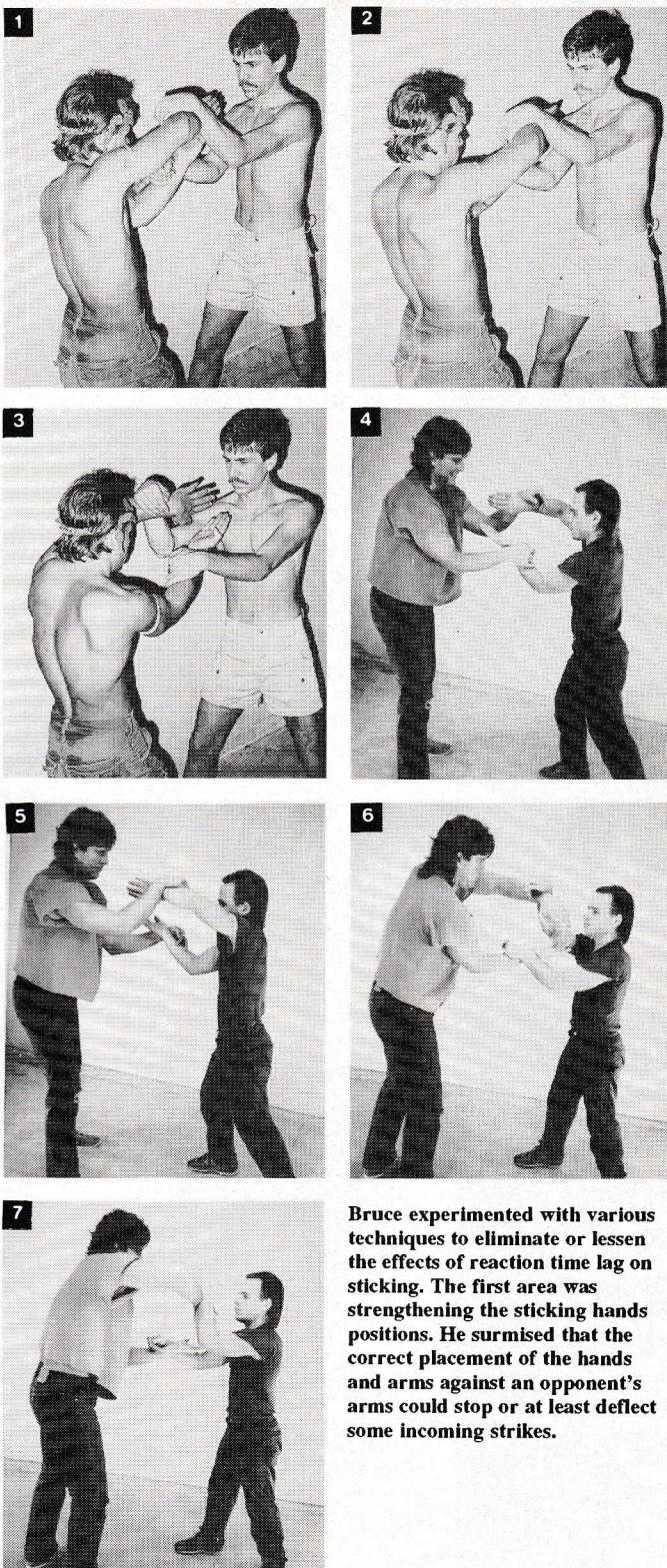
— The author

allow him to practice the sticking rotation sequence for more than a few minutes before he became exhausted. My brother, Mike, was experimenting with a series of exercises for his "nova" system and one of his arm exercises gave me an idea for the basic format I was seeking. I took the few basic hand positions from the wing chun system that Bruce had taught me and applied them to a series of hand movements that paralleled some of the movements my brother was using. When I began to instruct my students in these exercises, they responded like a sick person responds to a wonder drug. Soon they had the strength to carry out the sticking training for long periods without tiring while the weak areas of their upper body and arms became stronger than corresponding areas in stronger people. They also improved their punching power and established and maintained static arm positions. Over the years I have taught these techniques to many students and most have become proficient at sticking hands. What pleases me most is that they have applied these techniques when they have traveled to other areas. For me the true test of a method is if ordinary people can develop and put it to good use. This makes it a valid approach that can make the average person a more functional fighter.

In the early '80s, I traveled to Europe and did a number of seminars for a top wing chun organization. While there, I had several sticking sessions with the head of that organization and he told me several times that while my sticking was crude, he couldn't stop it. Since I regard this man's organization as one of the better ones in the world, I took his comment to be a compliment. I have never been one to care much about the way something looks; only if it works.

The differences in angles, pressure, weapons and concepts prevent me from calling what I do wing chun; this stuff simply doesn't follow many of the guidelines of that art. By the same token I cannot say that what I teach is Bruce's method because I have added many things to it. What I *can* say is that this approach owes a debt to both wing chun and Bruce Lee, because without wing chun Bruce would have never had the information he passed on, and without Bruce I would have never learned the things that allowed me to develop the sticking techniques and concepts I teach today.

Three of Bruce's ideas that have been valuable guidelines in my sticking development are simplicity, directness and repetition. Make techniques as simple as possible, avoid complexity for the sake of looking good and constantly look for ways to perform a technique



Bruce experimented with various techniques to eliminate or lessen the effects of reaction time lag on sticking. The first area was strengthening the sticking hands positions. He surmised that the correct placement of the hands and arms against an opponent's arms could stop or at least deflect some incoming strikes.

with less movement. Reduce the number of techniques you try to perfect, because it is better to have a few techniques that work most of the time, than to have a great many techniques that work every now and then. The amazing thing about repetition is what happens when you take a few well-founded techniques and practice them a few hundred thousand times over an adequate period that allows the proper development of tendons, ligaments and muscles. In time, techniques will occur in response to the proper stimulus as if you were born with them. Performing the same number of repetitions over an inadequate period will do little more than damage your body.

About the Author: Seattle, Washington-based Jessie R. Glover was Bruce Lee's first American student.

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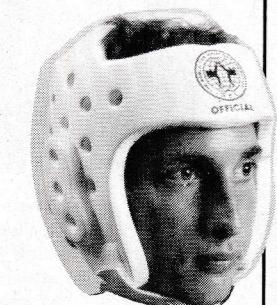
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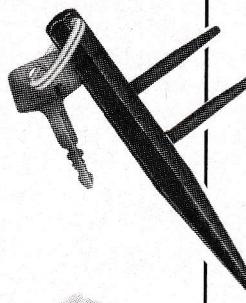
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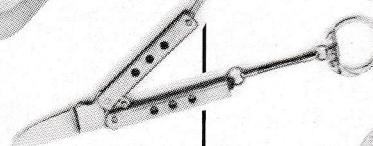
Escrima sticks rattan
wood 28"x1 1/4" diameter.
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Burned Finish
#1913 \$12.95ea

Self defense metal
keychain 5 1/2".
#1830 \$3.50ea

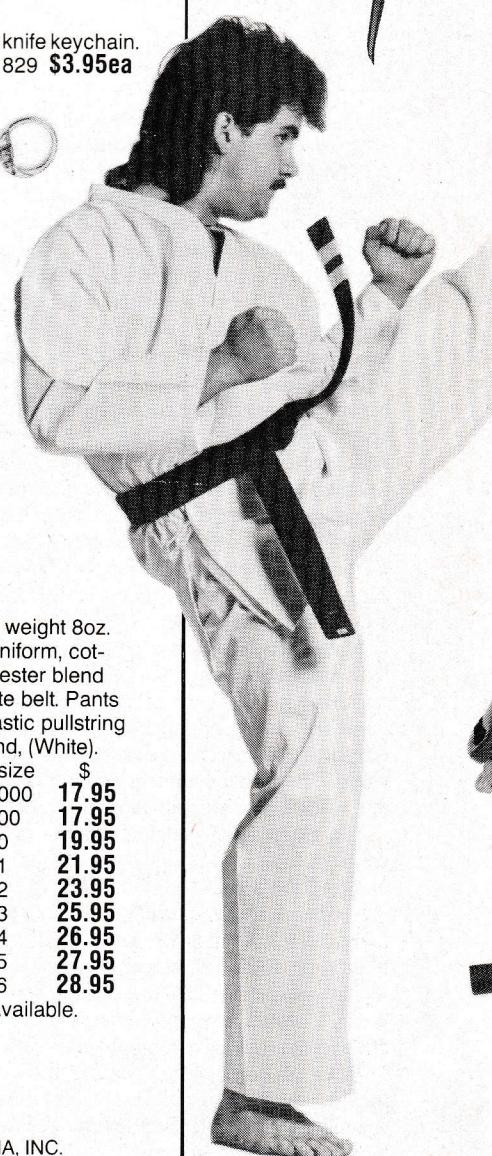
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(Black all Metal)
#1962 \$2.95ea



Butterfly knife keychain.
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supporter, sizes: Jun-
ior; M,L—Adult; S,M,L.
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Medium weight 8oz.
karate uniform, cot-
ton/polyester blend
with white belt. Pants
have elastic pullstring
waistband, (White).

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2669	00	17.95
2670	0	19.95
2671	1	21.95
2672	2	23.95
2673	3	25.95
2674	4	26.95
2675	5	27.95
2676	6	28.95

*Black Available.

Asian World of Martial Arts, Inc.

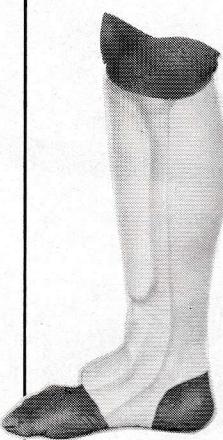
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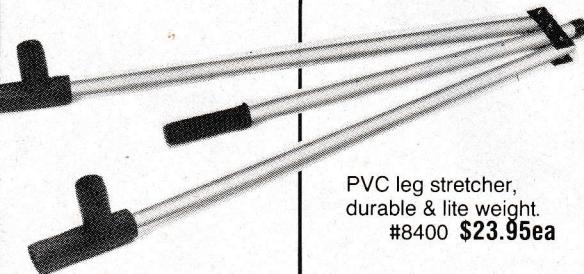
Shin/Instep guards
(White) sizes: Child;
M,L—Adult; S,M,L,XL.
\$10.95pr



Kung Fu uniforms
100% cotton with frog
button jacket, 5
pockets & snap out
collar. Black with
white buttons, draw-
string waist & ankles,
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\$29.95ea

Kung Fu sashes,
100% Rayon 4"x124"
(White, Green, Red,
Blue,Black).
\$6.95ea

Jhoon Rhee bionic
chop (Red or Black)
sizes: Child; S,ML,XL.
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PVC leg stretcher,
durable & lite weight.
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Powair fitness bag.
Fills with water & air
feels like a body.
Never loses shape.
6 sizes & weights.
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helps relieve aches &
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lar strength) .63oz.
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shoes, smooth rubber
sole with mesh nylon
upper, lite weight &
durable. (Black or
White). sizes: Child
12 $\frac{1}{2}$ to Adult 13.
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Kick punch target —
15" long.
#8334 \$19.95ea



Focus gloves, velcro
closure 8"x10"x1"
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Kung Fu pants, cot-
ton/polyester blend
with elastic waistband
& ankle cuffs. (Black)
sizes: 3,4,5,6.
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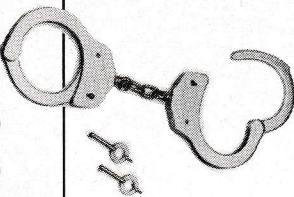
Kung Fu shoes black
upper canvas with
brown plastic sole,
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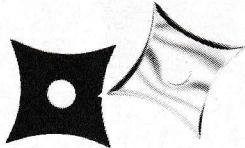
Handcuffs are made of nickel plated steel, both the single and the double lock handcuffs come with two keys.

keys.
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Double Lock #6541 \$13.95



Daito wood 40".
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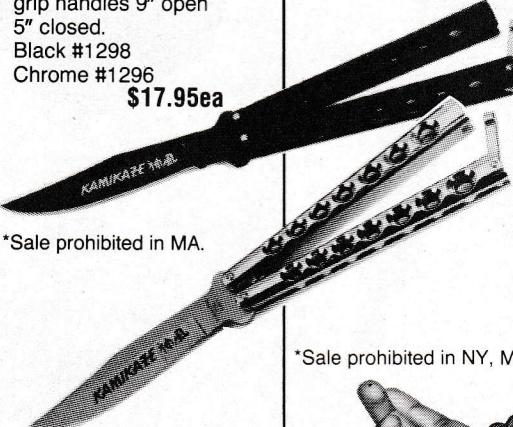
*Sale prohibited in MA, CA.



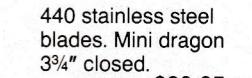
Moon stars 3 $\frac{1}{4}$ "
diameter (Black Steel
or Chrome Finish).
\$2.95ea

Butterfly knives, stainless steel blades with die cast handles. Kamikaze, ventilated grip handles 9" open 5" closed.

Black #1298
Chrome #1296
\$17.95ea



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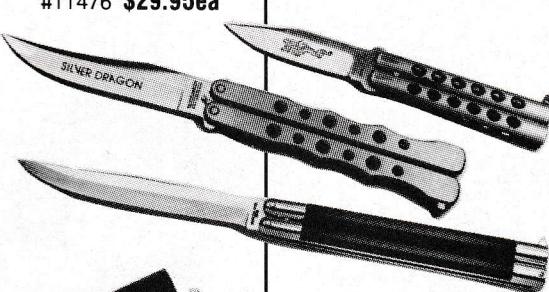
#11473 \$29.95ea

Silver dragon with
finger grip 5" closed

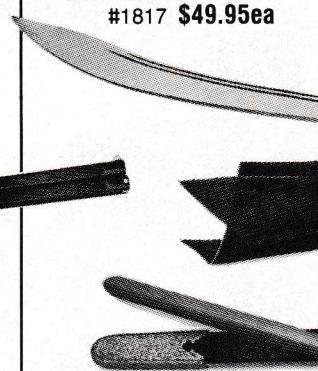
#11482 \$39.95ea

111482 \$89.98ea
Lean & mean plastic

handle 5" closed.
#11470 \$20.05 ea.



*Sale prohibited in MA.



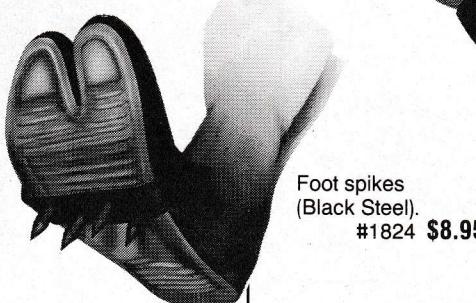
Tai Chi sword (Stainless Steel) 38" with scabbard. #1818 \$59.95 ea

#1818 \$59.95ea



Ninja forearm guan-
tlets 2pcs (Black).
#2012 \$5.95ea

Hand claws
(Black Steel). #1823 \$10.95pr



Foot spikes
(Black Steel).
#1824 \$8.95pr

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Inside Kung-Fu's 2nd Annual Guide to Martial Arts Videos

By Brian Wilkes

Inside Kung-Fu contributing editors Brian Wilkes and S.C. Dacy left no video shelf unturned in their pursuit of the finest martial arts instructional and entertainment offerings on the market.

It's time once again to rate the instructional video market. Before going on to individual ratings, several sources should be singled out for special mention: After last year's wrap-up, several pieces of mail from around the country suggested I had underrated *Green Dragon's* tapes. If that's true, it's because I've come to grade it on a little stricter curve. I haven't seen a bad tape from it yet, and I've seen several that were far ahead of the pack. Don't be surprised if you order a tape I've reviewed here only to find the material demonstrated by someone other than the person I've named. That's because *Green Dragon* has the policy of constantly updating its video masters whenever it thinks it can do a better job. In fact, John Allen offers a "challenge system" to his staff: If someone thinks he can do it better than the person on the tape, he can do it on an updated version. This keeps everyone from getting complacent — something like being replaced in a game by another player. *Green Dragon* also breaks down the material into bite-size segments, just as it would if you were learning it at its school.

One Hand Video offers a fas-

cinating line of admittedly non-instructional tapes based on weeks of shooting in the People's Republic of China. These are broadcast-quality tapes which should be in the libraries of all Chinese-style martial artists. While the full ten-tape series includes a lot of duplication, you'll probably want at least one.

Panther Productions' series have improved greatly since the days when Joe Jennings began shooting in his garage, both in content and production values. While some of the multtape series have seemed a bit padded in the past, the offerings reviewed here are full of real content rather than endless repetition.

ESPY-TV offers books with several of its tapes, making some otherwise fair tapes great bargains, as well as presenting seldom-seen material such as Wu tai chi and eagle claw.

Another pleasant surprise was *Artistic Video*, the label for Bob Klein's tai chi and related arts tapes. Good instruction at a low price? Klein says he strives to pack extra content and value into each tape. I'd say he succeeds admirably; even if the production is definitely "home video" and the

sound is poor, the information is there.

Rating System

★★★★★ Excellent! Superior! Stop reading and phone in an order!

★★★★★ Great! Wonderful! Of special interest to people in that style, and possibly to others as well.

★★★★ Very good. Solid, informative, delivers what it promises.

★★ Not quite up to current market standards.

★ Not worth my time or yours. So bad we won't embarrass the instructors or producers by listing them here.

Chinese Internal Arts

TAI CHI CHUAN, Bob Klein
Artistic Video, 87 Tyler Ave.,
Sound Beach NY 11789
2 tapes, 2 hours each; \$39.95 each

★★★

Yang tai chi is the most popular system of tai chi chuan in the West, perhaps in the world, and the cornerstone of that system is this long form developed by Yang Cheng-fu and popularized in this country by Cheng Man-ching. Despite the "garage tape" production, the low price and attention

to detail of instruction make this an exceptional value.

NATURAL HEALTH AND EXERCISE, Bob Klein
Artistic Video, 87 Tyler Ave.,
Sound Beach NY 11789
2 tapes, 2 hours each; \$39.95 each

★★★

The first of these tapes is an exercise series drawn from tai chi, snake, crane, mantis, monkey, tiger and drunken styles. The second tape is an introduction to tai chi style push hands. A good workout.

TAI CHI CHUAN, China's Living Treasures
One Hand Video, Box 15-584, San Francisco, CA 94115
2 tapes, 50 min. each; \$49.95 each

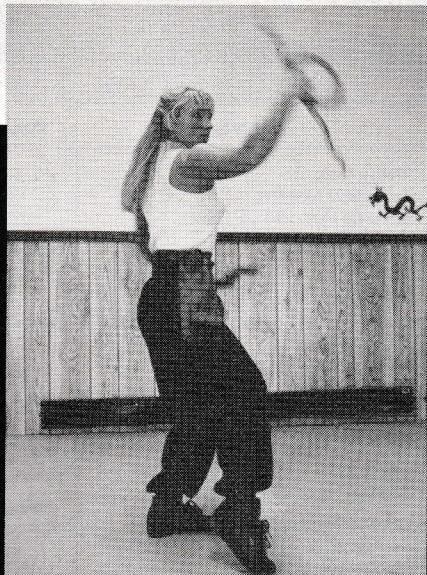
★★★

This tape comprises a "comparison catalog" of the major and several minor styles of tai chi practiced today in China: Yang, Wu, Chen, Sun, and Wu jianquan, as well as sword forms and unusual power training. I never cease to marvel at the power, grace, and resilience of these elderly martial artists.

WU STYLE TAI CHI CHUAN, Leung Shum
ESPY-TV, 530 W. 23rd St., New York, NY 10011
2 tapes, 1 hour each: \$39.95/ \$29.95

★★★★

One of the most popular styles in China, it hasn't yet gained that popularity here in America. This tape may change that. Wu emphasizes the large movements that many practitioners of the more-popular Yang style have abbreviated in recent years. Good



production.

TAI CHI FOR HEALTH; YANG LONG FORM AND SHORT FORM,
Terence Pang-Yen Dunn InterArts, 279 South Beverly Dr., Suite 1037, Beverly Hills CA 90212
2 tapes, \$59.95 & \$49.95 or \$90 for both
★★★

The first tape deals with the long version of the Yang form, the second tape with the short form. Clear, solid instruction.

TAI CHI SWORD AND BROADSWORD, York Why Loo InterArts, 279 South Beverly Dr., Suite 1037, Beverly Hills CA 90212
20 min., \$39.95

★★★
Septugenarian York Why Loo is a living testimony to the health benefits of the martial arts he practices. It's said that the fencing of an advanced practitioner resembles "a dragon swimming in the clouds," and in these two forms Dr. Loo shows some of that grace. While these are primarily demonstration rather than instructional tapes, there is meaningful but brief discussion on the difference in usage between the double-edge straight sword and single-edge broadsword.

TAI CHI SWORD FORMS,
Bob Klein
Artistic Video, 87 Tyler Ave.,
Sound Beach NY 11789
2 hours, \$39.95
★★★

The beginning and intermediate Yang style straight sword forms stressing extension of chi through

the sword. Good instruction, but again, the poor production makes several viewings required just to catch all the commentary.

TAI CHI CHINESE KICKBOXING, Bob Klein
Artistic Video, 87 Tyler Ave.,
Sound Beach NY 11789
2 tape set, 3 hrs. 45 min., \$69.95
★★★

In these tapes Klein compresses the first and second years of instruction in combative tai chi chuan. It's a shame that many tai chi chuan instructors in this country are unwilling or unable to teach the combative applications of what is the most popular martial art worldwide. Klein's students get right into it, from basic drills and shadowboxing, to grappling and groundfighting, to full-contact matches in heavy gear. I must say, I thought I'd seen most types of training equipment, but sparring with a *live boa constrictor* was a new one on me. Think I'm kidding?

SIX HARMONY TEN ANIMAL HSING-I CHUAN & CHA CHUAN, Yu Hua Long
One Hand Video, Box 15-584, San Francisco, CA 94115
35 min., \$49.95
★★★

One of several hsing-I chuan systems, six harmony ten animal is one of the best respected in China. Seventy-two-year-old Yu Hua Long demonstrates basics, single and double forms. Also on this tape he shows the cha chuan and weapons associated with that art: broadsword, kwan do, spear, and double hook swords.

SIX HARMONIES, EIGHT METHODS, York Why Loo
InterArts, 279 South Beverly Dr., Suite 1037, Beverly Hills CA 90212
30 min., \$49.95
★★★

Liou ho ba fa, also known as shuei chuan (water boxing), is an internal system attributed to the Taoist monk Chen Hsi-I, who lived 1,000 years ago. The movements resemble tai chi chuan. As in the previous tape, the health, rather than martial aspects of the system, are demonstrated but not taught. After all, as an acupuncturist, Dr. Loo is more concerned with health than fighting.

TAI CHI RULER, Terence Pang-Yen Dunn InterArts, 279 South Beverly Dr., Suite 1037, Beverly Hills CA 90212
40 min., \$49.95
★★★

The tai chi ruler is a 10-1/2 inch willow wood rod used in this series of eight chi kung exercises. The ruler, sometimes called a wand, is held between the hands as the exercises attempt to balance the flow of internal energies. Some practitioners have been known to use the ruler as a defensive weapon, but no such martial applications are shown. Although the Taoist term "tai chi" is most often associated with tai chi chuan, or supreme ultimate boxing, this exercise is supposed to predate the formation of tai chi by up to 200 years. The instructional quality is uneven, often consisting of computer-generated script run on the screen to the accompaniment of synthesized "New Age" music. Still, the rareness of this system

overcomes any production shortcomings.

KUNG FU DIPLOMACY
One Hand Video, Box 15-584, San Francisco, CA 94115
2 hrs., \$49.95
★★★★★

This video travelogue documents the 1985 trip of six American instructors to the first International Wu Shu Exhibition in Xian, China. Along the way, we're treated to demonstrations by internal and external stylists in Shanghai and Peking — many of them quite elderly, yet showing astounding agility and power. The real treat comes in a trip from Xian south to the original Shaolin Temple of Honan, for a demonstration of empty-hand and cane forms by the monks. There's unique footage on this video, with broadcast-quality production. With the recent upheavals in China, it's unlikely we'll be seeing tapes like this for a long time. Although not an instructional tape, the content and price make it a superior bargain.

CHING WU ASSOCIATION
One Hand Video, Box 15-584, San Francisco, CA 94115
39 min., \$49.95
★★★

Also called Ching-Mo, this martial arts club was instrumental in standardizing kung-fu instruction and paving the way for the current popularity of both tai chi and Shaolin-based kung-fu. Among the demonstrations in this tape: drunken sword, nine-section whip, seven star praying mantis, wu mai needles, lost rack system, and Wu jianquan tai chi. Also

Our 1989 Ratings

CHINESE INTERNAL

Title	Martial Artist	Address	Rating
Eight Pieces of Brocade	Yang Jwing-Ming	Yang's M.A. Asso. 38 Hyde Prk. Jamaica Plain MA 02130	★★★★
Six Healing Sounds Inner Smile	Mantak Chia	The Healing Tao Box 1194 Huntington NY 11743	★★★
Stone Warrior	John Allen	Green Dragon Studio Tallmadge YWCA 148 Jean Ave. Munroe Falls OH 44262	★★★★★
Iron Palm	Gene Chicoine/ John Allen	Same as above	★★★★★
Iron Fist Training	James McNeil	Nine Little Heaven Box 3007 Orange, CA 92665	★★
Liangong Shr Ba Fa	Liang Shou Yu	Chinese National Chi Kung In. Box 105 Moulton AL 25650	★★★★★
Iron Palm	Larry Morrison	Kwan Fu Studio Box 363 Barberton OH 44203	★★★
Yang Style Tai Chi Chuan	Yang Jwing-Ming	Yang's M.A. Asso. 38 Hyde Park Ave. Jamaica Plain MA 02130	★★★★★
Tao: The Way of Naturalness	Frank Paolillo	Box 1491 Ponte Vedra FL 32082	★★★
Tai Chi Chi Kung	Mantak Chia	The Healing Tao Box 1194 Huntington NY 11743	★★★
Emperor's Long Fist	Dave Kash	Simi Valley Tai Chi Club Box 3812 Simi Valley, CA 93063	★★★★
Dragon Style Pa Kua Chang	Jerry Alan Johnson	Ching Lung M.A. Assoc. Box 52144 Pacific Grove CA 93950	★★★★
Eight Animal Pa Kua Chang	Jerry Alan Johnson	Same as above	★★★★
Eight Circular Pa Kua Broadsword	Same as above	Same as above	★★★
Tamo Lohan Shou	John Allen	Green Dragon Studio Tallmadge YWCA 148 Jean Ave. Munroe Falls OH 44262	★★★
Teet Lohan Ching Chuan	Same as above	Same as above	★★★
Iron Vest	Larry Morrison	Kwan Fu Studio Box 363 Barberton, OH 44203	★★★
Iron Shirt Chi Kung	Mantak Chia	The Healing Tao Box 1194 Huntington, NY 11743	★★★

FILIPINO/INDONESIAN/MALAYSIAN

Title	Martial Artist	Address	Rating
Willowleaf Broadsword	Green Dragon Studio	Tallmadge YWCA 148 Jean Munroe Falls OH 44262	★★★★
Pentjak Silat-Serak	Victor de Thours	Tortoise Tapes I & I Sports 3840 Crenshaw Ste. 108 Los Angeles CA 90008	★★★
Mastering Arnis-Escrima Kali	A.J. Advincula	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★★
The Balisong Knife	Jeff Imada	Tortoise Tapes I & I Sports 3840 Crenshaw Ste. 108 Los Angeles CA 90008	★★★

included are several "comparisons" (read 'matches') between different systems.

OPEN HAND FORMS

One Hand Video, Box 15-584, San Francisco, CA 94115
2 tapes, approx 40 min. each; \$49.95 each.

★★★★

Another travelogue-catalog of this series, this tape includes: seven hsing-I forms, three paqua forms, bear palm, turtle style, snake, don bei, and several systems I've never even heard of. Included are hsing-I demonstrations by monks of the Shaolin Temple.

WEAPONS FORMS

One Hand Video, Box 15-584, San Francisco, CA 94115
34 min., \$49.95

★★★

Twenty-one weapon forms by some of the best instructors and performers in China, including swords, spears, and staves, and less common weapons like the nine-section whip. Again, much of this footage also occurs on other tapes in this series, so you may have a feeling of *deja vu*.

YING JOW PAI:

EAGLE CLAW KUNG FU
ESPN-TV, 530 W. 23rd St., New York, NY 10011
8 tapes, 1 hour each; \$29.95 - \$39.95 each.

★★★★

Eagle Claw kung-fu is a system making its influence felt in New York's Chinatown and other points on the East Coast, primarily because of the expertise of Leung Shum. Included in this series are the forms jeet kune (ten punches/quick fist), moi fa (plum flower), sui min jeung (cottom palm), law horn kune (buddha fist), and tapes on the shepherd's staff, tiger spear, and six-direction saber forms. Clear, if somewhat repetitious instruction; a good bargain.

EAGLE CLAW DEMO

ESPN-TV, 530 W. 23rd St., New York, NY 10011
1 hour, \$19.95

★★★

Saber, spear sword, and kwan do as well as empty-hand set are demonstrated at this New Year's celebration, but what makes this tape exceptional is the demonstration of Wu style tai chi chuan. One of the most popular styles in China, it hasn't yet gained that popularity here in America. Also on the tape are two different styles of New Year's lion dance, a tradition

adhered to by Chinese schools in New York and a "moving catalog" of techniques.

FUNDAMENTALS OF EMPTY HAND FIGHTING, John Allen Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH 44262 \$39.95

★★★

Do you know the six basic principles that underlie all Chinese martial arts? Do you know why it's preferable to close your attacker's centerline than to open it? If not, perhaps it's time you understand combat applications. Angling, penetration, unbalancing, re-opening and other elements are presented in a clear, concise manner. You'll wonder why nobody ever showed you these principles before.

FUNDAMENTALS OF KNIFE FIGHTING, John Allen Green Dragon Studio, c/o Jean Ave., Munroe Falls, OH 44262 \$39.95

★★★

A good follow-up to the "Fundamentals of Empty-hand" tape, especially if you're concerned about running into this weapon. Mr. Allen shows why most unarmed defenses against the knife are the stuff that dreams are made of, useful only against untrained or impaired knife-wielders. This is one tape that can keep you from making fatal mistakes.

KUNG FU SAN SOO, William Hulsey, Bellflower, CA

★★★

I was amazed at the hate mail I generated when my original review of this appeared in the April, 1989 issue. I'd understand if I had panned the tape, but all I did was raise the questions about the lineage and claims of antiquity made for the system, some of which Hulsey answered in a subsequent article. While I'm still not convinced that it's a 4,000-year-old style passed on by thousands of generations of Chinese masters, who really cares? San sooo appears to be an effective fighting art, and Hulsey is convincing as both a martial artist and a teacher. The emphasis is on speed, surprise, and strength rather than finesse, and this style demands effective combinations instead of theatrical moves. Definitely worth a look.

FIVE FAMILY SNAKE STYLE DOUBLE DAGGERS, Marge Smith

CHINESE EXTERNAL

Title	Martial Artist	Address	Rating
Shaolin Chin-Na	Yang Jwing-Ming	Yang's M.A. Asso. 38 Hyde Prk. Jamaica Plain MA 02130	★★★★
Wing Chun Way	William Cheung	Unique Pub./Video	★★★
Northern Shaolin Lien Bu/Gung Li Chaun	Yang Jwing-Ming	Yang's M.A. Asso. 38 Hyde Prk. Jamaica Plain MA 02130	★★★★
Secrets of Wing Chun Kung Fu	Alan Lamb	Burton Productions Box 6875 Westlake CA 91359	★★★★★
James Ching Karate K.F. Taewon Do	James Ching	Ross Hunt Productions 11514 Ventura Blvd. Ste. 1 Box 123 Studio City CA 91604	★★
Kung Fu For Beginners	Brian Gray	Carolina Cineventure Box 95 Newell, NC 28126	★★★
Shou Fu Yin	Larry Morrison	Kwan Fu Studio Box 363 Barberton OH 44203	★★

JAPANESE

Title	Martial Artist	Address	Rating
Mastering Kobujutsu	Yoshio Sugino	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★
Mastering Iaido	Katsuo Yamaguchi	Same as above	★★★
Kendo	Kosei Takano	Same as above	★★★
Aikijujutsu	Bernie Lau	Washington Budokan Box 299 Mountlake Terrace WA 98043	★★★★
Samurai Aikijutsu	Toshishiro Obata	Same as above	★★★★★
Mastering the Samurai Sword	Tadashi Yamashita	Unique Pub./Video	★★★
The Ninjutsu Art of Grandmaster	Masaaki Hatsumi	Ohki Trading Box 49487 Atlanta GA 30359	★★★
Killshots	David Koss & Daryl Caldwell	CEP Inc., Box 869 Boulder CO 80306	★★★★
Mastering Ninjutsu	Robert Bussey	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★
Ninja Night Warriors	Stephen K. Hayes	Unique Pub./Video	★★★
Sul Sa Do Tantos	Jung Koo Lee	SUL SA 1 1121 S. Pearl Denver CO 80210	★★★
Shim Gong: Seven Basic Principles of Inner Power	Kyong ae Fontaine	ATC Productions 107 Minnis Circle Milpitas CA 95035	★★
Master Hee Il Cho's Video Library	Hee Il Cho	Action International M.A. Assoc. 11304½ Pico Blvd. Los Angeles CA 90064	★★★
Mastering Isshin Ryu	Angi Uezu	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★★★
Mastering Shorin Ryu	Toshiaki Gillespie	Same as above	★★★★
Hidden Moves of Form	George Dillman	George Dillman Studio Rd# 1 Box 7780 Reading PA 19607-9744	★★★★

Continued on page 50

MODERN ARTS/SELF-DEFENSE

Title	Martial Artist	Address	Rating
Dynamic Kenpo	Steve Sanders	Unique Pub./Video	★★★
Mastering Jeet Kune Do Concepts	Paul Vunak	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★★★
Train At Home	Gary Alexander	Box 2204 Edison NJ 08818	★★★
Karate At Home	Seiji Kanamura/ Dick Shoberg	Karate At Home Inc. Box 1021, Cooper Station New York NY 10276	★★★★
Kids In Karate	KIK Inc.	6936 Frenhill Maibu CA 90265	★★★
Defensive Edge	Ernie Franco	8173 Monte Vista Upland CA 91786	★★★
How To Win In Tournament Fighting	Mike Stone	Ross Hunt Pro. 11514 Ventura Blvd. Ste. 1, Box 123 Studio City CA 91604	★★★
Super Point Sparring and Fighting Strategy	Bill Wallace	Panther Productions 104 E. Junipero Ave. San Clemente CA 92672	★★★

Tips from TV Masters

By Cynthia Ming

It happened again. Your girlfriend or boyfriend just finished an award-winning performance at a tournament and you didn't know how to record it *or* you did tape it with your trusty camcorder and during the playback it was too dark to see any crucial techniques.

What went wrong?

John Burke, producer of Madison Square Garden's cable television show "Martial Art World," has some answers. Exposed to all aspects of the martial arts for 20 years, he conceived the first television show strictly devoted to the martial arts in the summer of 1981.

He suggests:

- Make sure you know your material; know the person who's doing the form so you can sense when important moves will occur.

Director and co-producer William Hohause agrees. "Know what to expect," says William. "Obviously a shotokan kata will be quite different than a wushu form. Know how the form will travel."

- Outline what you plan to shoot. Write it down so you have something to follow. Thus, you can efficiently use your tape.

- Try to find a good outdoor environment. This can add flavor and interest to your video. Some Japanese styles come off well on a beach setting; Chinese styles



might look good in a forest. Make sure you receive permission to use any outdoor location.

- Use only quality equipment. Every time you make a duplicate from your master tape, it becomes once removed in quality or "loses a generation." Use a high-grade videotape for your master.
- Try to get a good position or fix on your subject before he performs at a tournament. Station the camera where the least amount of traffic will pass. A monopod (one-legged tripod) can help stabilize your camera and won't take up much space.
- Make sure your subject's uniform and weapons are in good condition. Since the tape is for posterity, you'll want to have your best foot forward.

About the Author: Cynthia Ming is co-host and fitness specialist on Madison Square Garden's cable show "Martial Art World." The show is seen weekly in 24 states. Check your local listings.

Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH 44262
\$49.95

A good follow-up to the Fundamentals of Knife tape mentioned earlier, this form will make you quite reluctant to ever use empty-hand techniques against a knifefighter again — they just may have seen this tape, too! Good examination of how thrusts can be slashes and vice versa.

MAKE CIRCLES TO DECEIVE THE TIGER, Jim McCloud
Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH 44262
\$59.95

★★★★★

The tiger fork is one of the heaviest weapons in the Chinese arsenal, and one of the most difficult with which to become comfortable. That's only fitting, since I'm sure it was also difficult to become comfortable with the wounded tiger stuck on the far end. Some forks have weighed as much as 100 pounds, and while this one is "only" about 30 pounds, McCloud makes it flow so gracefully it's something like watching a man levitate a barbell. A heavy weapon in motion is a test of balance as well as strength, and this advanced form of Southern five family develops a wide range of additional attributes. Still, I couldn't help wondering what my fellow Scot might do with a six-foot *claith-mhor*.

EIGHT DRUNKEN IMMORTALS, Jim Leonello
Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH 44262
30 min., \$59.95

★★★★★

It's hard to find tapes of drunken forms that don't look like Hong Kong screen tests. The chung-li chui form is one of the eight that make up eight drunken immortals. This system is sometimes considered a young person's style, because of the hard falls and awkward movements that are fertile breeding ground for injuries. A somewhat extroverted form that plays well to the balcony, but Leonello's applications make it clear that it would play just as well in close-quarters fighting.

NIGHT LEOPARD STRIKES FROM THE FOREST, Marge Smith
Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH

44262
1 hr., \$59.95

★★★★★

Elegant hand work and compound circularity combine in this powerful and artistic presentation from the Northern Shaolin five animals. Pay special attention to the peculiar retraction of the leopard punch, a technique that makes this punch almost impervious to countertrapping. (I've had a lot of fun playing this one on people, even if I have bruised my arms by doing it poorly.) Definitely an advanced form.

WARRIOR'S THREE-
QUARTER STAFF,
Yvette Vlack
Green Dragon Studio, c/o 148
Jean Ave., Munroe Falls, OH
44262
\$49.95

★★★

A less-common weapon, the 4.5-to-5-foot staff has an advantage over the longer staffs in its applicability to infighting. A good tape for judo stylists who want to see how another style handles a similar weapon. The broomstick-length weapon also has obvious application for modern self-defense.

NORTHERN MONKEY
BOXING, Jim Leonello
Green Dragon Studio, c/o 148
Jean Ave., Munroe Falls OH
44262

★★★

Jim Leonello shows great flexibility and groundfighting in this tape. While many monkey-style mannerisms had always struck me as superfluous, Leonello clearly demonstrates their effective application — the "head-grooming" behavior is a very strong block, for instance. A must for anyone interested in monkey style.

DOUBLE IRON RULERS
SEEK THE DRAGON, Marge
Smith Green Dragon Studio, c/o 148 Jean Ave., Munroe Falls, OH 44262
\$59.95

★★★★★

Green Dragon calls this "the ultimate sai/iron ruler form," and after seeing this performance, I'm convinced. The widest range of techniques I've ever seen in a form for this type of weapon, this is one of those forms that you study when you only have access to one.

WIND AND FIRE WHEELS,
Marge Smith & Audra Voneida
Green Dragon Studio, c/o 148

Jean Ave., Munroe Falls, OH
44262
\$59.95

★★★

An extremely obscure weapon that resembles Freddy Kruger's belt buckle, the wind and fire wheel is used to strike, slash and trap. This tape provides a good cross-section of techniques.

BODY MIND SPIRIT —
THE MARTIAL ART
OF DEREK JONES
72A Shepherds Bush Road, London W6 UK
1 Hour, \$49.00

★★★

Derek Jones seems to be a nice guy and a sincere martial artist. After watching this hour-long commercial for Jones' school, I wish he had spent more footage on real instruction. We see interviews with Jones, his wife, his students, hear his life story, and see a good nunchaku form. If you can wade through this, he makes some good points in introductory wing chun, and talks briefly about using fear rather than resisting it. Jones says he had to add trapping and takedowns since they don't occur in traditional wing chun. Perhaps he should see Alan Lamb of Lee Che-un. A promising start, but too padded with personality.

DYNAMIC WING TSUN
KUNG FU, Leung Ting
Leung Ting Co., 440/442 Nathan Rd., 4th Floor, Hong Kong
1 hour

★★★★★

The real attraction of this tape is the challenge (some call it an ambush) of Leung's student Emin Boztepe against rival William Cheung in Germany. What looks to the spectator to be an undisciplined brawl is analyzed according to wing tsun principles — even though most of the fight takes place horizontally. Yes wing tsun includes groundfighting. There's imaginative use of graphics illustrating right vs. wrong applications of technique, good troubleshooting, yet when hysterical cinematic yell are dubbed into the instruction it becomes comic.

SMALL CIRCLE JUJITSU,
Wally Jay 2055 Eagle Ave., Alameda, CA 94501
1 hour, \$49.95

★★★★★

In last year's wrap-up, I gave this tape my lowest rating. Another instructor, whose opinion I respect, told me that he thought the tape was very good. "We must have

been watching two different tapes," he said. After hearing his description of the material included, I agreed. On further investigation, it turned out I had been sent the wrong tape — a "This is Your Life" montage, professionally assembled, edited and narrated, complete with credits — produced by Jay's students for his birthday. This was the tape I called "yawn fodder." So please disregard that review.

What is small circle jujitsu? The underlying theory is that instead of moving your opponent's joint in one direction, it's more efficient to move it in two opposing directions, creating a "small circle" instead of "large circle."

Some traditionalists will say that Wally Jay is presenting nothing new. This view overlooks the insight Jay showed in seeing the connections between different principles and solidifying these into a concrete, reproducible system, much as Bruce Lee saw the connections between underlying principles in the arts he studied. It would not be stretching the point to call Wally Jay "the Bruce Lee of jujitsu." Even if he was forced to re-invent the wheel, let's deal with how round and sturdy his resulting wheel (or small circle) really is.

There's almost no throwing in this tape, the instruction is more concerned with control through joint and vital point manipulation. This can lead to severe injuries, but if you follow the instructions, you'll learn how to keep your partner in one piece. Many grapplers quickly learn that an opponent can neutralize a technique by moving away from the pain; this tape shows two-part and even three-part counters to prevent that. This is the kind of "troubleshooting" that few instructors bother to include.

With small circle jujitsu, very little power is needed, and you may have trouble training yourself to use less power to accomplish more.

Production quality is just short of awful. The lighting was insufficient, and the result is a dark tape. However, the sound is pretty good, and if you adjust your TV, you can probably get a clear enough picture to follow the instruction. Clear instruction with good use of close-ups. Some good moments as Jay appears to be dancing effortlessly with his opponent.

OKINAWAN GOJO RYU,
Morio Higaonna Panther Produc-

tions, 1010 Calle Negocio, San Clemente CA 92672
24 tapes, 1 hour each, \$49.95 @ or \$871.00 ppd.

★★★★★

Goju-ryu is the modern descendant of the old naha-te system of Okinawan fighting, which also with shuri-te (now shorin-ryu) represent the most ancient lineages in the ryukyu arts.

Higaonna's tapes follow a format of showing the fine points of techniques, followed by several presentations of the kata at varying speed and camera angles, applications, and pointers for teaching the kata to your students. Higaonna gives details of the Chinese ancestry of many of the Okinawan kata, a controversial subject just a few years ago.

Another controversial subject is that all old karate kata are also grappling and throwing kata. It's here that Higaonna's expertise is worth its weight in whatever medium you care to name. I don't care what style of karate you study — if you can only buy one series of tapes, make it this one.

GOJU RYU KARATE-DO,
Paul Okami
ESPY-TV, 530 W. 23rd St., New York, NY 10011
105 min., \$39.95

★★★★★

One of the first tapes to explore the trapping and grappling applications of traditional karate, Okami also demonstrated the two-man yakusoku kumite — set fighting exercises that pre-date the somewhat watered-down tournament free-sparring seen today. Poor production, but a great amount of information for the money, backed up with a book.

NUNCHAKU TECHNIQUES,
Tadashi Yamashita
Panther Productions, 1010 Calle Negocio, San Clemente, CA 92672
2 tapes, 1 hour each; \$59.95 @.

★★★★★

Tadashi Yamashita is one of the people responsible for rescuing the art of nunchaku from its slide into oblivion in the 1960s. In these tapes, he shows both traditional combat techniques and modern theatrical techniques that have fascinated martial artists around the world for the past 20 years. Whichever aspect of this weapon you're interested in, these tapes will give you plenty to work with.

INDONESIAN PENTCHAK
SILAT, William Sanders
Panther Productions, 1010 Calle

Negocio, San Clemente, CA 92672
10 tapes, 45-to-60 min. each;
\$49.95 @ or \$379.00 ppd.

★★★★★

Poekeolan tjimandje pusaka is the art examined in this series, an art known for its advanced groundfighting and bladed weapon concepts. Sanders shows the basic techniques (*jurus*), longer forms (*langkahs*), and some unexpected applications. The weapons tape focuses on short blade techniques, with a brief look at such exotica as the tiger claw blade and the toe knife. Watching the intricate groundfighting entanglements reminded me of trying to learn knots when I was a Boy Scout.

The production is good, the instruction is clear, and the defense applications seem workable. An unexpected pleasure.

PRO WRESTLING FINISHING HOLDS, Gene LeBell
Panther Productions, 1010 Calle Negocio, San Clemente, CA 92672
3 tapes, \$59.95 @ or \$128.00 ppd.

★★★★★

LeBell is one of the veterans of the pro wrestling game, whose expertise has been praised by the likes of Bruce Lee (right after he showed Lee what the canvas tastes like). LeBell is also a master showman, and makes this three-tape series into a spoof of the wrestling game itself, with antagonistic prematch interviews, growling, and even an ancient clip from the Jack Benny Show — bet you never knew Benny was a pro wrestler!

But between the gags are real techniques like the Boston crab, the figure-four double deuce, the deadly cobra, the scissors — even the names sound painful. And yes, Judo Gene really did study judo, and some of it shows with Armando Guerrero on the receiving end. Well-produced with a good bit of comic relief.

SAVATE,
Salem Assli Panther Productions,
1010 Calle Negocio, San Clemente,
CA 92672
10 tapes, 1 hour each; \$59.95 @
or \$450.00 ppd.

★★★★★

Savate can be loosely translated as "stomping," and what started as a sailors', farmers' and dock-workers' art was systematized by the French into both an effective fighting system and sport version called Boxe Francaise. Assli shows the required assaults and ripostes of the different grades up to gant

rouge, and also shows the differences between "old style" and "modern" savate. There's great attention to technical detail, and the distinctive training drills that gives savate its responsive speed are shown.

The only drawback of this series is in the self-defense application. Assli's approaches to streetfighting are optimistic to say the least, and presume that the *savateur* has already achieved great proficiency and flexibility. These striking-only applications have little in common with the locking and ripping you might see on a Saturday night in the Barbés district of Paris or on the docks of Marseilles. The distinction between sportive Boxe Francaise and the more combative savate are not clearly drawn. Still, an excellent introduction from a talented instructor and a good value. *Bon chance, mes amis.*

good use of close-up inserts, clear sound. Great basics for beginners or sport-trained budoka, and fine-tuning for those who think they've seen it all.

TIGER MOVES,

John McSweeney, McSweeney's Self-Defense, Box 1218, North Riverside, IL 60546
40 min.

★★★

Good production values shine in this exercise tape. McSweeney shows seven dynamic tension exercises which he calls the "ultimate exercise system." I'd call it a good down-to-earth introduction to chi kung. Simple but effective, this tape delivers what it promises.

CHINESE GOJU,

Ron Van Cleef, Taimak, ESPY-TV, 530 W. 23rd St., New York, NY 10011
1 hour, \$24.95

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Marge Smith
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**THE POWER STRIKES
OF COMBAT KARATE**,
John McSweeney, McSweeney's Self-Defense, Box 1218, North Riverside, IL 60546
1 hour

★★★★★

John McSweeney was one of the first Americans to seriously study martial arts after World War II, and holds a sixth dan in Ed Parker's kenpo. A veteran of three branches of the service, he's also known as the "Father of Irish Karate." This tape is a crystallization of his 40 years of experience. McSweeney elaborates the difference between sport and combat systems, with good basics. Unfortunately, he shows an appalling misunderstanding of the traditional techniques he derides and sketchy knowledge of human anatomy and physics. There's a

★★★

The "Black Dragon" of the 1970's kung-fu movie craze (and his student, "The Last Dragon") presents his own system, geared toward practical self-defense. Some good moments, even if the material is quite elementary and the production is marginal. What makes this tape a bargain is a 190-page hardback book that illustrates the techniques.

**GREEN BERET SPECIAL
FORCES COMBATIVES**,
James Webb Panther Productions,
1010 Calle Negocio, San Clemente, CA 92672
5 tapes, 1 hour each, \$49.95 @
or \$165.00 ppd

★★★

The best parts of this series resemble wing chun and kali, with effective close-quarters infighting.

The worst parts are suicidal. Webb teaches that a gun-wielding assailant can be neutralized by grasping the cylinder or slide to prevent the gun from firing. Don't bet your life on it.

JANE FONDA'S WORKOUT

SPORTSAID,
Jane Fonda & Dr. James Garrick
Lorimar Home Video; distributed through Waldenbooks.

1 hour, \$19.95

★★★★★

I know that saying something nice about Jane Fonda to a group of martial artists is about as popular as bringing a mongoose to a cobra convention, but this is one of the best tapes I've seen in the past year, and an excellent value. SportsAid is first-aid for common sports injuries. Although running and tennis are directly addressed, many of these injuries — tendonitis, sprained ankle, jammed finger, stress fractures — are common to martial arts. See it before you need it.

CHINESE LOVEMAKING

SECRETS, James McNeil
Nine Little Heaven Productions,
13772 Margene Dr., Irvine, CA 92720

★★★★★

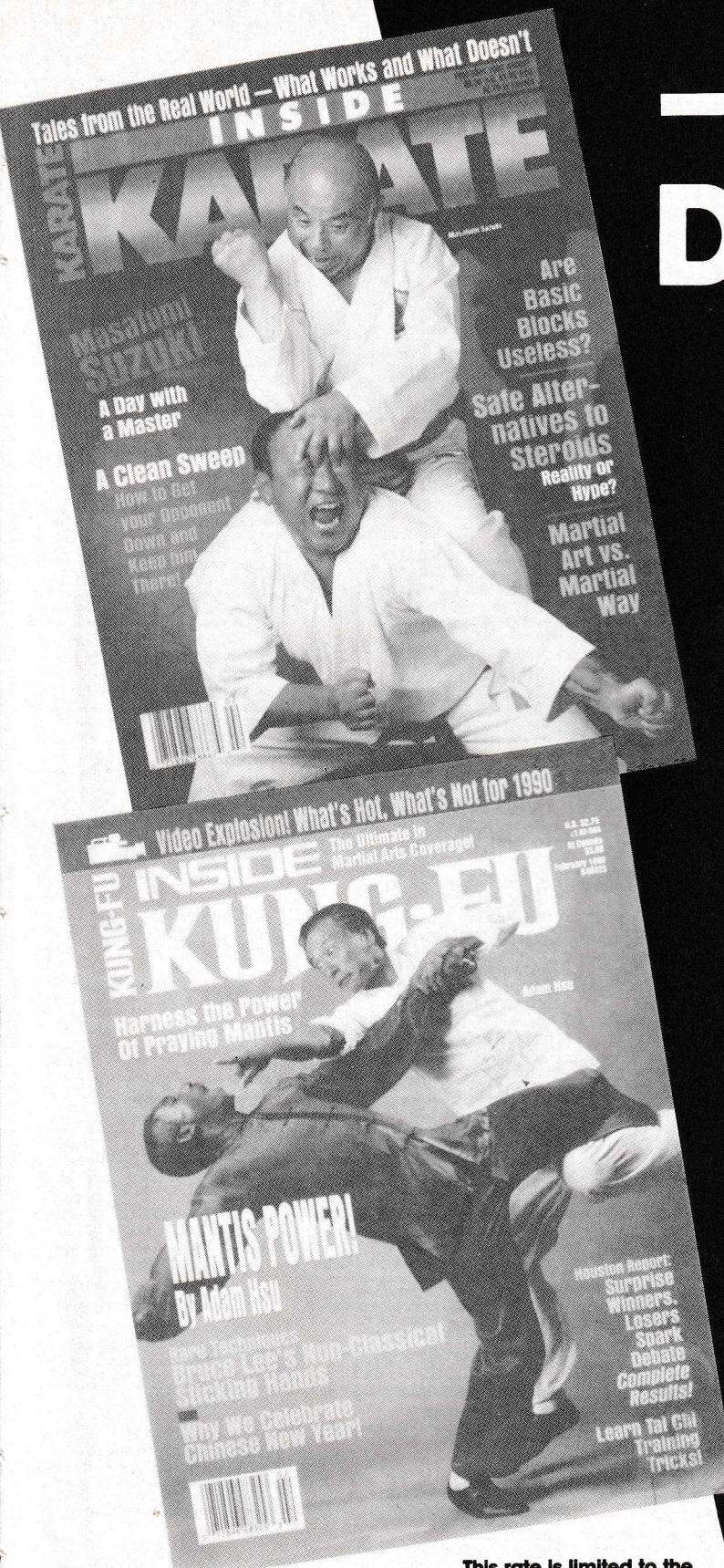
Last year I was less than enthusiastic about another of McNeil's tapes, so I'm glad he decided to submit this one anyway. Professional production illustrates 20 exercises geared toward the marital, not the martial arts. This tape definitely gives a new insight into chi kung and the whole concept of internal arts. When the wife complains that you're spending all your time at the dojo and aren't paying enough attention to her, you'll be glad you studied this tape. By the way, the actors and actresses keep their clothes on, so don't expect a porn tape.

SHIATSU

Jerry Luglio Artistic Video, 87
Tyler Ave., Sound Beach NY 11789
90 min., \$39.95

★★★★★

Shiatsu is the Japanese version of Chinese acupressure, a complex system of balancing the flow of *ki* through physical manipulation of the meridians, increasing blood flow to speed detoxification, and stretching the muscles. Sounds simple, doesn't it? It might be that simple, but you'll have to watch the tape a few times, because the poor sound quality makes it difficult to understand what Luglio is saying.



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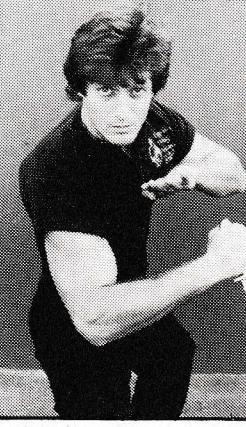
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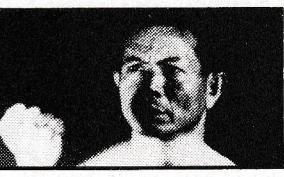
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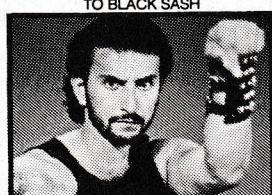
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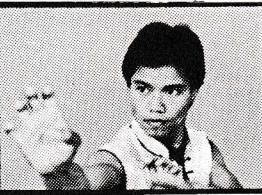
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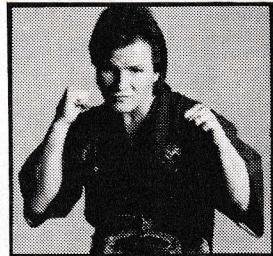
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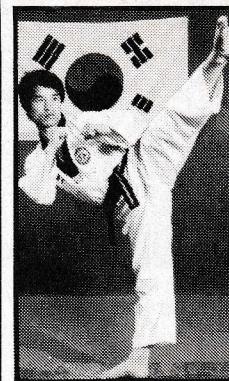
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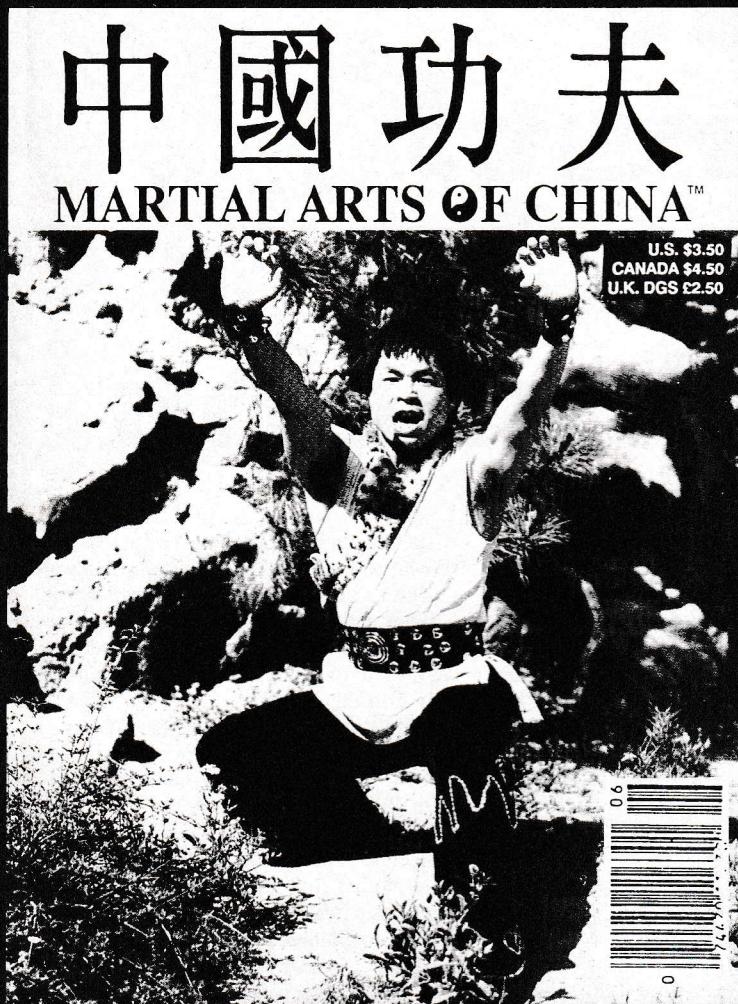
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The Best (and Worst) In Video Entertainment

By S.C. Dacy

The library of high-caliber martial arts movies available on video grows daily, thus *IKF* updates The Best and the Worst.

One of the few advantages video has over theater is the fun of paying extra special attention to certain highlights through the miracle of *rewind* and *replay*, thus, in the case of several modern classics, specific moments are recommended.

The ratings work this way:

- ★ Missing the action.
- ★★ Pray for caffeine.
- ★★★ Thrill and thrill again.
- ★★★★ Catch this heat.
- ★★★★★ Magnificent warfare.

Aces Go Places bounces between crime caper and spy thriller, with frequent breaks for low-down Hong Kong humor and goofy family hijinks. ★★★

Aces Go Places III moves away from its kin thanks to the expert direction of *Tsui Hark*, who dares to poke fun at everything from HK greed to James Bond gagety. ★★★

Aces Go Places V adds Conan Lee but subtracts quality in a tired cynical lump fit only for folk who never see *AGP-IV*. ★

America 3000 defuses the post-nuke genre in stillborn comedy that includes Karen Sheperd. *

American Ninja III introduces David Bradley as the new title character, but he cannot compete with the presence and humor of veteran ninjabuster Steve James, who deserves better. ★★★

Angel supposedly stars Moon Lee and Elaine Lui as government agents destroying narcotics, but the *true* star here is Tsumura Yukari as the *meanest villian since The Joker*. ★★★

Angel II belatedly spotlights Moon Lee and Elaine Lui as federal agents who flatten Fascists. ★★★

Angel from Heat sells Marilyn Chambers as a martial artiste, as if her fans want *that* sort of action; compared to this sludge *Behind the Green Door* is a *jeet kune do* instruction tape.

Association may not satisfy *Western* viewers who want more Mao Ying and less Chinese history. ★★★



Avengers episodes are available on low-price for-sale video and the best starring the timeless Diana Rigg. ★★★

Better Tomorrow changes the face of Hong Kong cinema by doing the basic gangster movie but *overdoing* the violence and the drama; count how many bullets finally off Chow Yun Fat. ★★★★

Better Tomorrow II miraculously improves upon the original by going far beyond

whatever ultraviolence *any* movie has ever shown; rerun Chow Yun Fat sliding backward down the stairs. ★★★★★

Black Eagle wastes its spy story teasing up to the showdown between Jean Claude Van Damme and Sho Kosugi — then never letting them *finish* their bout! ★★

Blind Rage interweaves blaxploitation with martial arts in a caper about sightless bank robbers, featuring a totally numb cameo by Fred Williamson plus Leo Fong. ★

Blond Fury angers with the criminal misuse and sabotage of Cynthia Rothrock in a no-brain plot of cops and reporters and hairdos that mutate in midscene. ★★★

Born to Gamble presents a *non-action* role for Joyce Godenzi as a highly moral young lady who bullies her fiancé into beating his betting; rated for her charisma. ★★★

Born to Defense muddies its fine combat sequence with offensive anti-American prejudice. ★★★

Breaker! Breaker! hauls its cargo in history as one of those *early* attempts to jumpstart Chuck Norris' convoy. ★★

Bronson Lee: Champion sabotages Tada-shi Yamashita in another mess about revenge. ★

Buddha's Justice finds Tsumura Yukari wonderfully guilty of the most impressive gymnastics and electric combat techniques this side of the Rising Sun — who needs a *script*? ★★★

Burning Ambition scorches with another white-hot performance by the sizzling Tsumura Yukari as a daughter whose family's feuds ignite her most fiery karate. ★★★

Challenge fuses equal parts high technology and samurai lore as Scott Glenn teams with Mifune Toshiro to defeat some Japanese corporate mobsters. ★★★

China O'Brien extradites Cynthia Rothrock back to her native land and then arrests both her and Keith Cooke (Hirabayashi) in a



slapdash script about corrupt redneck politics. ★★

Chinatown Connection fulfills all the promises that viewers expect from any flick starring Bruce Li — with Lee Major's son added for good measure. *

Code of Silence speaks well as Chuck Norris' finest hour with its credible urban action and sharp work from supporting characters. ★★★★

Counter Destroyer lives up to its first title — *RoboVampire* — just a modern example of the shoddy schlock that permanently (?) ruined HK pics for most Westerners. ★

Cyborg never makes up its mind whether Jean Claude Van Damme should be a standard action star or a martial artisan, and finally buries him in *Mad Max* props. ★★★

Day of the Panther drags on for years. *

Death Shadows takes the usual amount of Japanese time to set up its picturesque parable of federal avengers and local mobsters, all staged by Gosha Hideo. ★★★★

Die Hard — yes, the one starring Bruce Willis — must be in this list because HK and Asia in general are busy making *hundreds* of imitations. ★★★★★

Dolemite! stands alone (nobody dares go near it) as the most absurd example of how *not* to mix blaxploitation with martial arts, courtesy of infamous Rudy Ray Moore. ★

Dragon Force tries and fails to smokescreen its lousy combat with dollops of *Penthouse*-style nudity. *

Dreadnaught is the misleading name for a good action-thriller starring Yuen Biao as the only hope of stopping one mighty serial killer. ★★★

Eastern Condors remains *The Greatest Foreign Movie Since '54*, thanks to director Samo Hung's ideal blend of warheads and *wushu*; rerun to see the perverse fire in Joyce Godenzi's eyes just before she executes the Vietcong. ★★★★★

Easy Money stars Michelle Khan but presents *not one grain* of the superior action she performs in her classic movies. ★

Eliminators includes Conan Lee as a pseudo-ninja who battles sci-fi villains, rednecks, and cavemen. *

Enter the Dragon stands invulnerable to justified complaints about its lack of tension, unfinished plotlines, and uneven style, because Bruce Lee overrules. ★★★★

Equalizer 2000 miscasts Richard Norton as a Filipino *Mad Max* but consoles him with Corinne Wahl. *

Faster, Pussycat! Kill! Kill! must be seen as the foremother of Asia's New Wave Femmes (if only for extraordinary Tura Satana), from no less a feminist than Russ Meyer. ★★★

Final Mission accomplishes nothing more than a stew of *Outland* and *Die Hard* (?). *

Fire in the Night burns viewers by stuffing Graciela Casillas into a *Karate Kid* yarn that makes fans pray for death. *

Fist Fighter pits Hispanic heartthrob Jorge Rivero in ho-hum streetfights versus Aryan gargantua Matthias Hues. ★★

Fist of Fear, Touch of Death kills itself by selling the *real* Bruce Lee but presenting only redubbed *early* footage from his old *non-action* HK quickies. *

Forty-Seven Ronin (1941) may anger viewers seeking swordplay, for this version buckles *not one* swash. ★★

Funny Family brings Taiwan into the modern age by way of HK, going *Yes, Madam* one better with *three* lady cops against mobsters, plus knockout work by Tsumura Yukari as a *yakuza* boxer. ★★★★

Fate of Lee Kahn immortalizes HK's *Old Wave* as director King Hu melds history and visuals in a big-screen epic. ★★★★

Fight to Win *Eyes of the Dragon* promises Cynthia Rothrock but mostly delivers George Chung in tired stuff about sacred idols and

an Eddie Murphy *imitator*. ★★

Fury of the Dragon is nothing more (or less) than collected episodes of the *Green Hornet* series necessary for collectors of the early Bruce Lee. ★★★

Dacy's Must-See List

5 Stars

Better Tomorrow II
Eastern Condors
Seven Samurai

4½ Stars

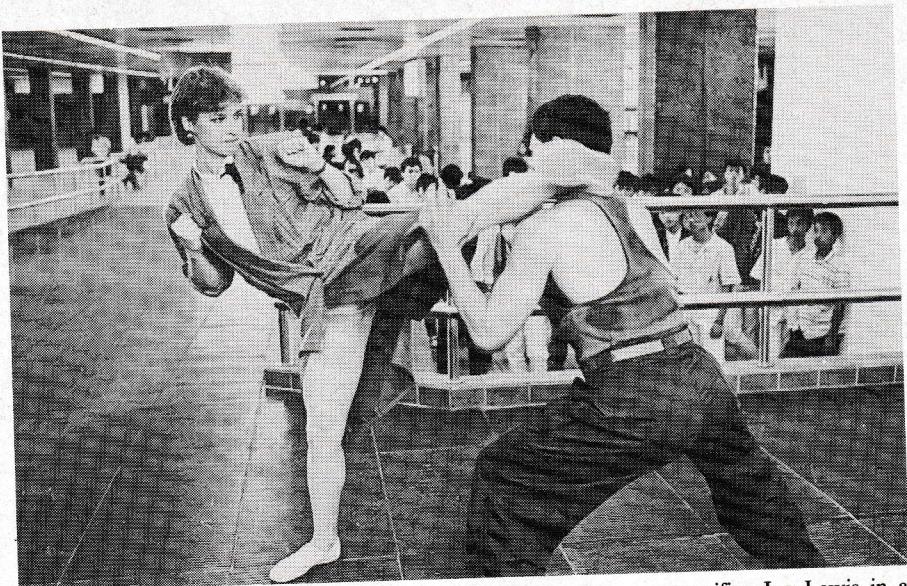
Die Hard
Miss Asia Pageant 1987
Seventh Curse

4 Stars

Better Tomorrow
Enter the Dragon
Fate of Lee Khan
Gunmen
Kentucky Fried Movie
Lethal Weapon
Lethal Weapon 2
License to Kill
Magnificent Warriors
Millionaire's Express
Painted Faces
Shogun Assassin
Yes, Madam

Ghost Snatchers serves no better purpose than for fans to get a closer look at Joyce Godenzi, who works her magic as an *exorcist* versus *poltergeists*, rated for her charm. ★★★

Goofy Gang books Joyce Godenzi as a



police detective set on bringing zany kidnappers to justice no matter if she does *not* throw any punches; rated for her fortitude. ★★★

Gunmen expertly merges actual history with stunning action as honest cops battle vicious villains in post-war Shanghai, via creative producer Tsui Hark. ★★★★

Gymkata is everything expected from an Olympic gymnast performing martial arts in Yugoslavia. ★

Hot Potato should be mashed. ★

Hard Ticket to Hawaii concentrates upon cartoon gangsters and *Playboy* playmates, almost burying Harold Diamond as a Hawaiian fighter. ★

Hardcast & Fist imprisons Carter Wong in a yarn about escaped convicts and unleashed nudity. ★

Hawkeye goes blind trying to make a name for maverick copper George Chung, appearing without real-life ex-chum Cynthia Rothrock. ★

Heart of the Dragon stops beating between its too-few fights for sappy brotherly love betwixt Jackie Chan and Samo Hung, who appears in a nude bathtub scene. ★★

Hong Kong Hit Man is an alias for Stoner. ★

Human Tornado sucks ill wind as Rudy Ray Moore screws up martial arts for the inner city. ★

I'm Gonna Git Yo', Sucka features Steve James in a dead-right parody of Old Wave star Jim Kelly. ★★★

In Like Flint cannot live up to James Coburn's first venture into Bondage, but its superb fight sequences are evidence of Bruce Lee's early influence on Hollywood. ★★★

Inframan teaches Hong Kong not to try Japanese-type sci-fi, this misfire being unintentionally funny fantasy about Inframan's clash with evil "Dragon Mom;" rated for laughs. ★★★

Inspector Wears Skirts features only ten minutes of Cynthia Rothrock at the prologue and the finale of an otherwise too-dumb Battle of the Sexes between SWAT cops. ★★★

Inspector Wears Skirts II excludes Cynthia Rothrock but keeps the comedy as more cops fight more crooks. ★★★

Jaguar Lives mummifies Joe Lewis in a 007 knockoff. ★

Karate Kid III defeats itself by stretching Ralph Macchio *too* far, then signing checks not even Noriyuki Morita can cash. ★★★

Karatix presents starlet Tiana Alexandra in a confusing mulch of aerobics and karate, useful only for ogling her. ★

Kentucky Fried Movie delights even the most pretentious fan by showcasing the least respectful — and *most deserved* — parody of Bruce Lee in "A Fistful of Yen." ★★★★

Killer Elite functions best as director Sam Peckinpah's sarcastic antidote to the '70s martial arts flicks, as James Caan demonstrates ninja are no match for *gunslingers*. ★★★★

Killpoint nearly shafts Richard Roundtree in a standard urban thriller scrambled with Leo Fong's poker-fu. ★★★

Kung Fu Hero serves only to confirm The People's Republic of China also cranks out clunky kung-fu. ★

Laser Mission betrays its West German heritage by daring to cast Brandon Lee for only his *name* value in yet another brainless tale of gadgets and chases. ★★

Legacy of Rage gets all confused whether to spotlight Brandon Lee as a martial artist or just an action star, and only wastes his genes in a gaggle of gangsters. ★★

Legend of the Eight Samurai slakes by populating its cast with Chiba Shinichi and Shiomi Etsuko and other warriors, then immortalizing them in vivid colors. ★★★★

Legend of the Seven Golden Vampires wins the *Wierdness* Award for its bout of Hong Kong kung-fu versus British Gothic monsters, predating modern HK action-horror flicks. ★★★

Legend of Wisely dares imitate the *Western* adventure hero by exploring foreign locales and indulging in special effects, with enough fu to qualify. ★★★

Lethal Weapon may not runneth over with martial arts action, but it illustrates how action pics make *everybody* happy. ★★★★

Lethal Weapon 2 tosses in some South African (?) combat, but its true value is as a textbook example sure to be ripped off by Asian producers for the next several years. ★★★★

Licence to Kill deserves special mention here as not merely the most exciting Bond since *Goldfinger*, but the single "A" movie to pit its hero against ninja — and the *nine ninja win!* ★

Lovely but Deadly is sleazy but crummy. ★

Low Blow hits viewers *below* the belt. ★

Lupine Wolf (*Lone Wolf & Cub II*) slices off more than it can dice by badly dubbing a superb movie with wooden "American" voices — *kill* the sounds and behold the sights! ★★★★

Magnificent Warriors declares inner peace by framing Michelle Khan amidst epic adventure that threatens to melt the VCR; rerun her fist fling with that rope dart. ★★★★

Marlowe upstages James Garner with a special appearance from Bruce Lee as a high-kicking enforcer. ★★★

Millionaire's Express intermingles kung-fu plus bushido plus the Old West for director Samo Hung's second-finest screen work; rerun Tsumura Yukari's surgery on Richard Norton. ★★★★

Mister Canton & Lady Rose (*Miracle*) shifts agenda for Jackie Chan by downplaying actual combat and so accentuating the acrobatics in this sentimental



dramedy.

Miss Asia Pageant 1987 boggles with a *live stage performance* by Samo Hung, Joyce Godenzi, Yuen Biao, and many of the stars of *Eastern Condors* in a *once-in-a-lifetime spectacle*. ★★★

My Lucky Stars presents one of the rare team-ups with Jack Chan plus Samo Hung plus Yuen Biao busting Tokyo's worst villains; rerun Chan's funhouse fight versus *ninja*. ★★★

Ninja in the Dragon's Den gives viewers the too-rare chance to compare and contract Chinese combat versus Japanese, starring Sanada Hiroyuki and Conan Lee. ★★★

Ninja Nightmare is an alternative title for *non-start* thrills as Leo Fong avenges confusing war crimes. ★

Ninja Turf delivers little. ★

No Retreat, No Surrender II nearly defeats Cynthia Rothrock by relegating her to a *supporting* role while he-men co-stars sleep-walk through the umpteenth hostage rescue. ★★

Octagon surrounds Chuck Norris with the finest *pure* martial arts project in his long career, done *without* apology to critics; rerun his seduction by Carol Badgasarian. ★★★

On the Run proves beyond doubt that martial arts can be fully integrated into *normal* thrillers *without* contrived fight scenes, with Yuen Biao tangled in a web of 1997 paranoia. ★★★

Operation Pink Squad never does what its promotion promises, as female SWAT crews spend more film killing screen time than killing gangsters. ★

Our Man Flint ranks high among moviegoers with good memories, thanks to its brilliant homage to 007 plus James Coburn's combat — which was *ghost*-coached by Bruce Lee himself. ★★★

Painted Faces provides the key to the *real-life* childhoods of Samo Hung, Jackie Chan, and Yuen Biao at the Peking Opera school, in the single film *every reader must see*. ★★★

Paper Marriage estranges viewers with anti-American attitudes but reconciles with combat masterminded by director Samo Hung and the special appearance by Joyce Godenzi. ★★★

Pedicab Driver ignores its sentimental story to concentrate upon painfully brutal fight sequences that director Samo Hung shoots with skill and ferocity. ★★★

Picasso Trigger smothers Harold Diamond's action moments with smutty jokes while *Playboy* playmates skinny-dip in hot tubs, with a *non-combat* cameo by Keith Hirabayashi. ★

Police Story may soon be hailed as Jackie Chan's finest, the (shortlived) breakthrough that earned him global attention; rerun the double-decker bus gag. ★★★

Police Story II marks the beginning of the end for Jackie Chan's rough trade as he exchanges hard fists and broken glass for gymnastics and pyrotechnics. ★★★

Punisher tortures Dolph Lundgren with misdirected *non-action*, misunderstood plot-lines, and misguided pacing. ★

Red Scorpion grants Dolph Lundgren his only truly fine action role as a Soviet killing machine whose adventure in Africa induces a religious experience, directed by Joseph Zito. ★★★

Righting Wrongs justifies serious collections as persistent cop Cynthia Rothrock hunts vigilante Yuen Biao to the logical end; rerun Rothrock's handcuff trick. ★★★

Roboforce (*I Love Maria*) cleverly rips off and then improves upon *Robocop*, all thanks to guidance by producer Tsui Hark, substituting creativity for bucks. ★★

Rollerblade sells *bogus* Japanese philosophy but only delivers sleazy softcore sex. ★

Rooftops takes its boring survival story among urban kids and jams in the half-hearted gimmick of South American combat dancing, by the director of . . . *The Sound of Music?* ★

Sakura Killers matches typical *ninja* against

sick of chintzy *ninja* flicks, with an all-star cast smoothly crossing swords with sorcery. ★★

Shogun's Shadow lightens up by mixing samurai and *ronin* storylines with updated special effects and rock music, plus co-director/star Chiba Shinicki. ★★

Silent Assassins matches more typical *ninja* against Sam Jones and Linda Blair, and (*damn it!*) the *ninja* lose *again*. ★

Spooky, Spooky pauses between cheap laughs and silly horror to present Joyce Godenzi as the only cop serious — and ferocious — enough to make the undead rest in *pieces*. ★★★

Stoner pairs 007 reject George Lazenby with Mao Ying and gets nowhere; rated for her work. ★

Sukeban-Deka II may be only collected episodes of the series, but nifty Minamino Yoki gets competition from the magic of Tsumura



Chuck Connors, and, sad to report, the *ninja* lose. ★

Seven rolls around its *Playboy* centerfolds just long enough to feature Ed Parker in a few OK mobster fights. ★★

Seven Samurai is *the greatest*. Period. ★★★★★

Seventh Curse never gives viewers one predictable moment as it juggles epic adventure and gory horror and gratuitous nudity; rerun the cameos by Joyce Godenzi and Chow Yun Fat. ★★★★★

Shinobi Ninja adds Tadashi Yamashita plus Karen Sheperd plus Eric Lee and comes up with nothing terribly exciting. ★

Shogun Assassin is a creative compacting of *Lone Wolf & Cub I-II* re-edited and re-dubbed with intelligent storylines and dialogue — the lone exception to the rule. ★★★★

Shogun's Ninja serves as a feast for viewers

Yukari. ★★★

Superchick is all flesh but no blood. ★

Sure Death 2 rates special attention among the *Hissatsu* pics for its bizarre finale with *ronin* avengers against Americans who wear *Reeboks* and ride *ten-speed bicycles*. ★★★★

Sure Death 4 lives large for Nipponophiles by adding to its fine cast with Chiba Shinichi and Sanada Hiroyuki in fractured fairy tales from Japan. ★★★★

Sword of Heaven dulls the mind as another prime reason of why martial arts pics are usually laughed out of film discussions. ★

Tattooed Hit Man offers a gruesome look into *yakuza* politics, replete with blood-soaked finale. ★★★

Three the Hard Way wins the *Guilty Pleasure* nod here, starring Jim Brown, Fred

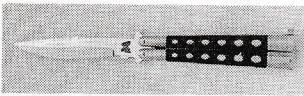
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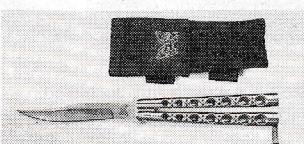


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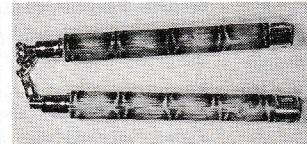
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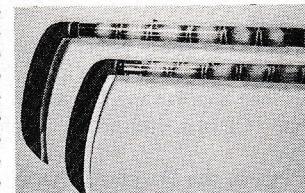
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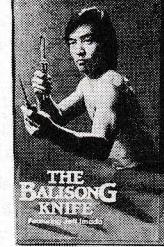


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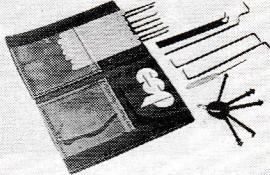
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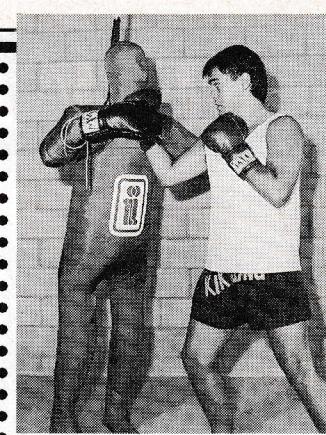
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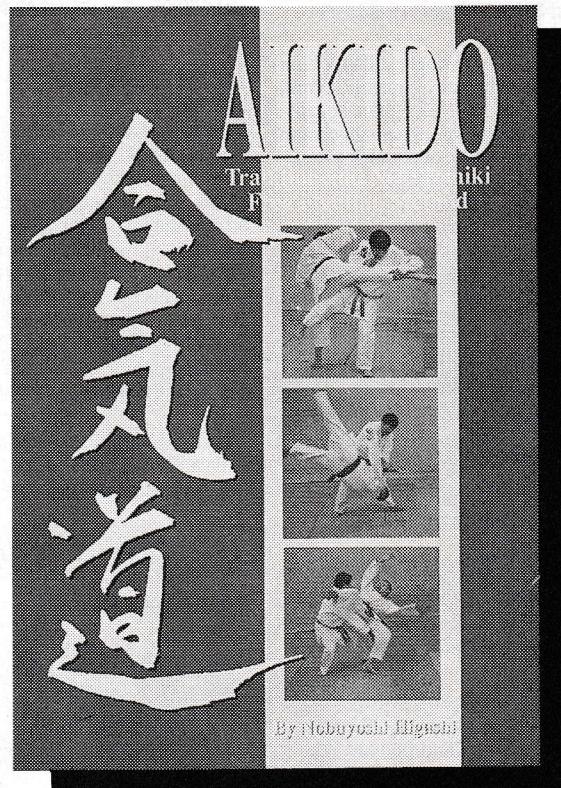
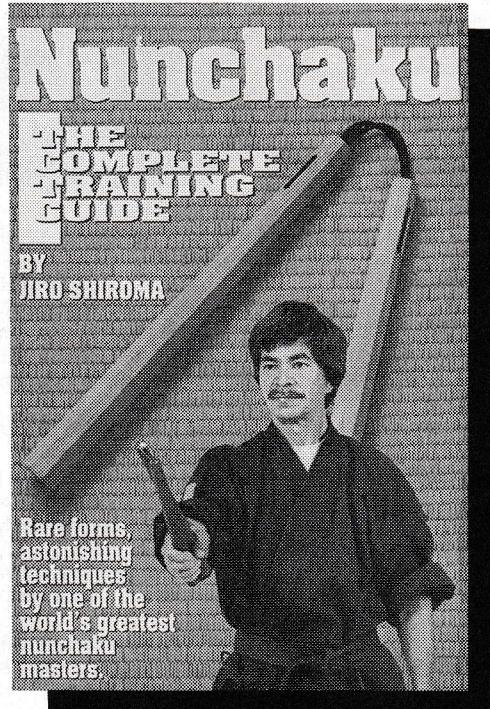
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Training Tricks for Taiji Form Practice

Eliminate your weakness and accentuate your strength with these taiji training tips.

By Michael Babin

As one of the internal martial arts, taiji (tai chi chuan) can be difficult to fathom at all levels. This is especially true for those who have come from "hard" or sport martial arts styles which feature an emphasis on strength, speed, technique and competition as opposed to yielding, slowness, principles and self-development/defense.

The following training "tricks" can help create an awareness of the unique aspects of taiji form practice. They can be used to help practitioners pay attention while training. Being "forced" to pay attention can create a physical/mental climate conducive to deeper understanding on a gut (*tan tien*) level.

It can be difficult to see ourselves as we really are; however to "reform" your posture through taiji you must first experience your posture as it is *now*.

To get a "feel" for your posture, you need a full-length mirror and the assistance of a friend. Stand in front of a mirror and, without having first examined your reflected image, close your eyes. You should be wearing skin-tight exercise clothing or a bathing suit so that you cannot "hide" behind the material.

With eyes still closed, assume the posture central equilibrium from the beginning of your form. Breathe naturally a few times then open your eyes and look in the mirror.

If you're like many people, you either have avoided looking in mirrors or have not really seen yourself as you are. Look beyond the external cosmetic aspects like the shape of your hips or the protruding belly, although these also should tell you something about yourself.

Despite having attempted the posture appropriate to the style of taiji you are learning, is your head tilted back? Does your chin

aggressively jut forward? Does your head lean to one side? Is one shoulder higher than the other? Do you lean forward, back or to one side? Is one hip higher than the other? Do you throw more weight on one leg than the other? Do you stand on the balls of your feet

"If you try to force the process, you'll get quicker results but may also face months of pain."

—The author

or lean back on your heels? Do your feet and knees splay in or out? How is your general alignment? Do you look tense or relaxed, posed or slumped?

As a future reference, you could have a friend take your photo at the instant you open your eyes (before you can "correct" whatever postural mistakes you suddenly become aware of), preferably from the front and in profile. Repeating the exercise and creating a photographic record at regular intervals (i.e., every three months) can give you a permanent visual history of how your posture changes — if it does — as your understanding of yourself and your taiji practice evolves.

You can repeat the process for any of the postures from your form, although as "static" images they won't be completely accurate in terms of how you are when *moving* through the form.

As a means of postural re-integration, taiji should gently lead you first to be *aware* of

how you usually are and then slowly lead you into being more "correct" in terms of how you stand, sit and exist. Is there really any benefit to your practice if your posture is only relaxed, true to the principles stated in the Classics and efficient when you are doing form? Shouldn't the practice of taiji eventually lead to your posture being as it should even when you aren't concentrating.

This is usually a long-term process, except possibly for an exceptionally talented few. If you spent years (as I did) walking with your head tilted to one side, one shoulder higher than the other and the weight of my body unequally distributed onto the outside edges of my feet, you won't undo it overnight.

If you try to "force the process" you may get quicker results but you may also have months of pain as your body protestingly adjusts to being comparative and suddenly obliged to act "unnaturally."

Slow and even movement

If you have difficulty slowing down and doing the form in the required time (15-to-20 minutes for long form; five-to-ten minutes short; three-to-five simplified), use a timer. I recommend an electronic model; they are generally more accurate and beep loudly so you can't miss the signal.

To begin, do the form when you are at home and check the time when you are done. Don't despair if you did long form and are horrified to learn that it only took eight minutes.

The next time you practice set the timer to ring at the nine-minute mark. If you finish before the alarm goes, try again on subsequent days/sessions. At some point, you will "beat the clock," then increase the time to ten

minutes and go for that.

In this way, you can gradually build to doing the form slowly enough to always end at approximately the time the alarm sounds. Once you can do so with reasonable consistency, you don't need the timer.

Paying "attention"

It can be difficult to get into that timeless "flow" of mind interacting naturally with the body as you do form. One way of learning to pay "attention" is the use of the audio tape to accompany your form practice.

You can either purchase a suitable tape (i.e., readings of the Taoist/Taiji Classics) or record your favorite translations of the Taiji Classics and play them while you do the form. The sound level should be loud enough to hear clearly but not be overwhelming. However, doing taiji form in a noisy environment is, by itself, an exercise in "paying attention." It's easy to be in a meditative state of mind when practicing alone in a park, but more of a challenge when in the "real" world. If your taiji only works under ideal conditions, can it have any real value?

You should have a fundamental grasp of the mechanics of your form so that you don't have to constantly divide your attention between remembering where your feet go and what you're listening to. This process is *not* simply creating a pseudo-Oriental atmosphere for your practice or providing appropriate background sound. It is a means of focusing your attention on the theoretical/philosophical roots of the art as you do its physical "expression" — the movement of mind and body.

Not surprisingly, it is difficult to blend *listening* attention with *movement* attention without detracting from either aspect. Taiji, as a means of allowing true relaxation, increases awareness of your environment and the moment.

Form practice should not be seen as a means of tuning out, of deadening the senses and creating an auto-suggestive trance state. If you are an instructor and are using or considering using tapes as background accompaniment to practice, some consideration should be paid to the occasional student who feels this kind of training aid — when it involves the philosophical readings — may be a form of subliminal brainwashing. Not all students of taiji want or are willing to accept the Taoistic basis as being valid for them for either personal or religious reasons. Using tapes can also be a means of experiencing how musical rhythms affect us. Try playing loud rock music when you do forms. You probably find that you speed up your pace, no matter how slow you try to go. Conversely, playing gentle music or environmental sounds will help manage your speed.

Conclusion

These exercises are simple but useful for exploring the solo aspect of taiji training no matter what style you practice.

About the Author: Michael Babin is an Ontario, Canada-based martial artist and free-lance writer.



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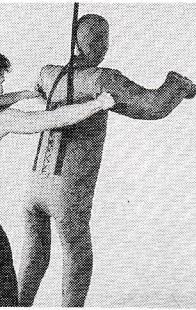
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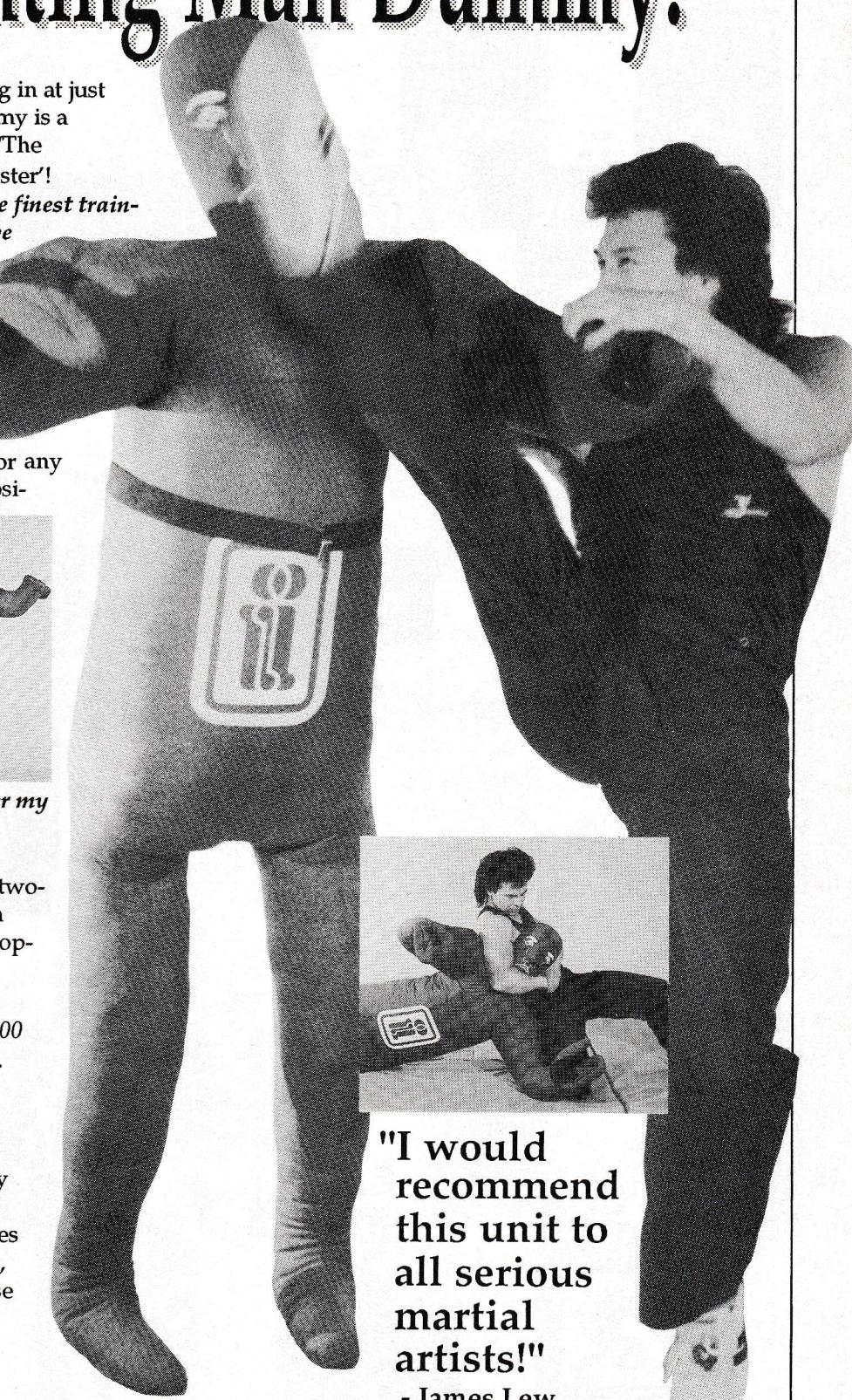


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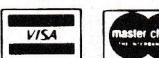


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Best to Judge Houston from a Distance

By Dave Cater

"People ask you for criticism, but they only want praise."

—W. Somerset Maugham

American kung-fu needs more people like Christophe Clark. Simply put, he could sell hype to Don King. You've heard of the jet stream? Meet the F-16 stream. He moves and shakes with such speed he leaves a vapor trail.

Spend enough time with the wushu instructor from Baltimore, Md., and you can't help but get caught up in his enthusiasm. It's the martial arts, man, the martial arts! That's where it's at. Dig it.

I got hit with Clark's pitch at the airport, a full 48 hours before the action was to commence at the United States National Chinese Martial Arts Competitions in Houston. Talk about being blindsided.

I had attended enough Chinese-style events to know what to expect from the four-day competition. Politics, politics, politics. And more politics. But Clark believed so fervently in what organizer Jeff Bolt was trying to accomplish that I was pulled into his draft like a motorcycle following an 18-wheeler.

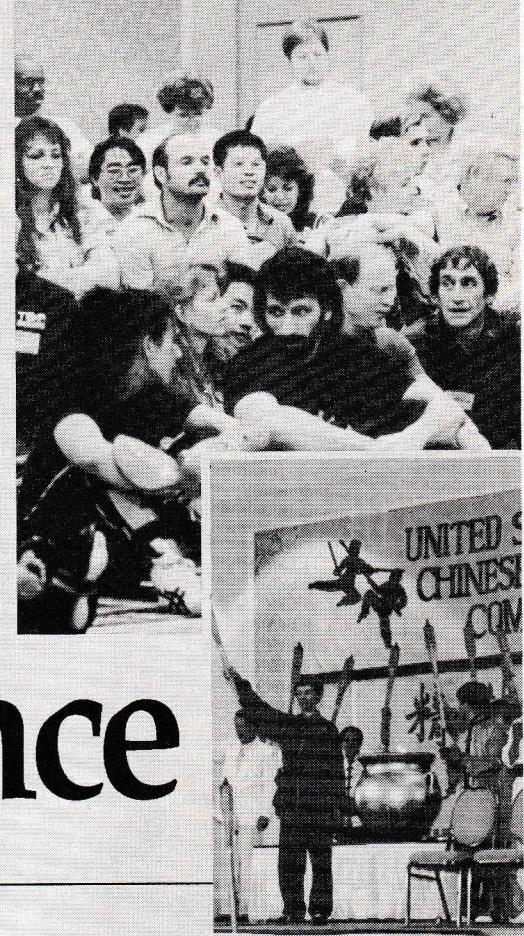
Tell me it's going to be different, Christophe. Show me the light of a new kung-fu day. You shall see, Christophe said, opening the door to a waiting stretch limo. Prepare for the ride of your martial arts life. I leaned back and said, "Show me."

On the second day, I ran into Clark in the foyer of the spacious Wyndham Hotel, site of the event. He looked like he'd just lost his best friend and his dog on the same day. I knew the look; I had seen it hundreds of times before on the faces of promoters who followed their hearts instead of their heads. He discovered what we already knew; change comes slow to the Chinese mind—that is, when change comes at all. His hopes and dreams had been dashed by two days of cold-shower reality. His fall from the heights of optimism had been swift and hard. And no one was there to pick up the pieces.

No one wanted this event to succeed more than me. And not just because the magazine placed its name and reputation behind it. Kung-fu in this country stands at a critical stage. We lack heroes, we lack a driving force, we lack unity, we lack all the intangibles that someone like Christophe Clark can offer.

These championships were to change all that. Put the old guard and young guns in a hotel for four days and behold the progress. Attract 300 of the country's best Chinese stylists and witness a forms and weapons explosion. Give America's top Chinese masters a forum for their talents and watch the sparks fly.

To its credit, the tournament delivered much of what it promised, attracting many of the most revered Chinese minds from around the world as well as some of the finest performers. At times we were treated to stunning masters' demonstrations and awe-inspiring feats of pure martial skill.



Trouble was, not everyone in attendance was looking for the bright spots.

"Seventy percent of the people came to Houston for the right reasons," Clark explained. "The other 30 percent were looking for something to go wrong."

And they looked hard and long, and eventually their efforts were rewarded. Judging was at the top of their list.

Despite judges meetings before and during the competition, the vast difference in scoring pointed to a clear misunderstanding of the system, and in many cases, styles being represented. During the northern shaolin competition, a student received a high score of 8.2 and a low score of 6.5. The judge posting the bottom score looked at his disagreeing counterpart with a confused look. "I scored him down," the judge said later, "because (the competitor) did a southern shaolin form."

And on more than one occasion, a judge was found scoring his own student.

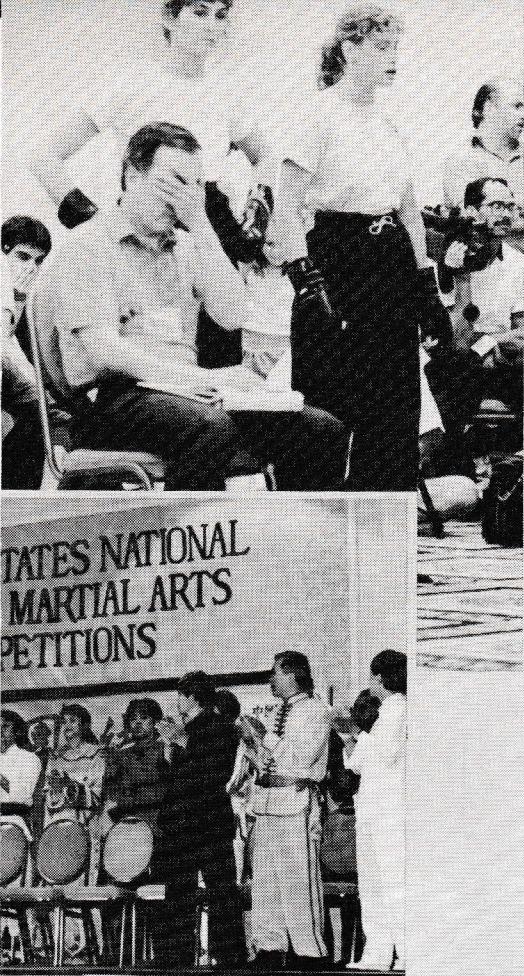
"One of the important elements in a competition like this is that no Chinese loses face," noted Vancouver's Jon Funk, a well-respected judge. "Scoring is somewhat influenced by whose style is up in front of the judges at the time. There can be a reluctance to score based (solely) on skill."

"I expected this to happen," added Funk. "You have a room full of human beings and they are subject to the same emotions as anyone else."

Noted judge Dr. John Painter, "The judges came in here with high ideals, but some judges threw the rulebook away."

It would be easy to find fault with many

RESULTS



All-Around Internal Champions

Competitor	Points	From	Instructor
1. Al-Waalee Muhammed	27	Houston, TX	Not Listed
2. John Camp	26	Vancouver, B.C.	Not Listed
3. Ramel Rones	23	Boston, MA	Yang Jwing Ming

The qualifications for receiving these honors were for the competitor to compete and place in at least 11 internal bare hand event, the soft style weapons event and a push hands event. Ten (10) points are given for a 1st place finish, nine (9) for a second place finish, etc. Al-Waalee Muhammed had a first place finish in the soft style weapons event, a second place finish in hsing-I and a third place finish in stationary push hands for a total of 27 points.

John Camp also deserves special recognition for second place as he finished first in other style tai chi, first place in push hands (both stationary and moving, middleweight) and fifth place in soft style weapons. John also tied for first place in the Yang's style tai chi event. However, only 1 internal bare hand form event is used for determining the all around champion.

Ramel Rones tied for second place in Yang's style tai chi, finished fourth in soft style weapons and fourth place in middleweight stationary push hands.

Special Recognition:

Bomani Magharibi	Houston, TX	Liang Shouyu
Russell Sauls	Shreveport, LA	Johnny Lee
Cherie Dijamco	Diamond Bar, CA	Li Jun Feng

Special recognition is also given to Bomani Magharibi who finished first in Chen's tai chi, paqua and hsing-I.

Russell Sauls finished second in Chen's tai chi, second in other tai chi (tied), third in soft style weapons, third in paqua and third in hsing-I.

For the women, Cherie Dijamco of Diamond Bar, California, performed very well in the women's category as she finished second in Yang's tai chi, first in Chen's tai chi and first in other tai chi.

Yang's Tai Chi

Competitor	Score	From	Instructor
(Men)			
1. Alex Kiesel (tie)	8.50	Boston, MA	Yang Jwing-Ming
John Camp (tie)	8.50	Vancouver, B.C.	Not listed
3. Andrew Chu (tie)	8.46	Davey, FL	Yee Pu/Wei Lun Huang
Ramel Rones (tie)	8.46	Boston, MA	Yang Jwing-Ming
5. Al-Waalee Muhammed	8.43	Houston, TX	Not Listed
6. Chris Luth (tie)	8.40	San Diego, CA	Abraham Liu
Ming Liu (tie)	8.40	Aurora, CO	Sifu Chan, Lee, Liang, Wong, Wei
9. Andy James	8.23	Toronto, Ontario	Not listed
10. Oscar Salazar	8.16	Houston, TX	Jeff Bolt

(Women)

1. Terry Morgan	8.53	Coral Gables, FL	Wei Lun Huang
2. Cherie Dijamco	8.47	Diamond Bar, CA	Li Jun Feng
3. Adeera Muhammed	8.30	Houston, TX	Al-Waalee Muhammed
4. Marsha Rosa	8.00	Piscataway, NJ	Jou Tsung Hua

Chen's Tai Chi

Competitor	Score	From	Instructor
(Men)			
1. Bomani Magharibi	8.90	Houston, TX	Liang Shouyu
2. Russell Sauls	8.50	Shreveport, LA	Johnny Lee
3. Patrick Kelly	8.40	Montreal, Canada	Liang Shouyu
4. Kee Hong	7.60	Montreal, Canada	Andrea Falk, Sam Masich and Liang Shouyu

(Women)

1. Cherie Dijamco	8.40	Diamond Bar, CA	Li Jun Feng
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Other Tai Chi

Competitor	Score	From	Instructor
(Men)			
1. John Camp	8.57	Vancouver, B.C.	Not Listed
2. Russel Sauls (tie)	8.50	Shreveport, LA	Johnny Lee
Al-Waalee Muhammed	8.50	Houston, TX	Not listed
4. Ming Liu	8.40	Aurora, CO	Sifu Chan, Lee, Liang, Wong, Wei
5. Joel Timmons	8.40	Sharon, PA	Nick Gracenin
6. Glen Guerin	8.37	Shreveport, LA	Johnny Lee
7. Eddie Owen	8.37	Keithville, LA	Johnny Lee
8. Gary Lee	8.37	Bradenton, FL	Johnny Lee
9. Heinz Rottman	8.33	Calgary, Canada	Wang Fu Lai
10. Chris Moran	8.30	Bloomington, IN	Richard Peck

(Women)

1. Cherie Dijamco	8.60	Diamond Bar, CA	Li Jun Feng
-------------------	------	-----------------	-------------

Paqua

Competitor	Score	From	Instructor
(Men)			
1. Bomani Magharibi	8.70	Houston, TX	Liang Shouyu
2. Patrick Kelly	8.50	Montreal, Canada	Liang Shouyu
3. Russell Sauls	8.33	Shreveport, LA	Johnny Lee

Total Competitors

11 Men
0 Women

Hsing-I

Competitor	Score	From	Instructor
(Men)			
1. Bomani Magharibi	8.80	Houston, TX	Liang Shouyu
2. Al-Waalee Muhammed	8.60	Houston, TX	Not Listed
3. Peter Dinh	8.30	Boston, MA	Yang Jwing-Ming
4. Russel Sauls	8.20	Shreveport, LA	Johnny Lee
5. Joel Timmons	8.16	Sharon, PA	Nick Gracenin

Total Competitors

13 Men
0 Women

Soft Style Weapons

Competitor	Score	From	Instructor
(Men)			
1. Al-Waalee Muhammed	8.53	Houston, TX	Not Listed
2. Art D'Agostino	8.50	Tampa, FL	Chan Pui
3. Russell Sauls	8.46	Shreveport, LA	Johnny Lee
4. Ramel Rones	8.36	Boston, MA	Yang Jwing-Ming
5. John Camp	8.26	Vancouver, B.C.	Not Listed
6. Peter Dinh	8.26	Boston, MA	Yang Jwing-Ming
7. Don Russell	8.26	Houston, TX	Jeff Bolt
8. Oscar Salazar	7.93	Houston, TX	Jeff Bolt

Total Competitors

15 Men
1 Women

Lightweight Moving Push Hands

Competitor	Score	From	Instructor
(Men)			
1. Charles Blodgett	8.00	Portland, OR	Fred King/ Gary Clyman
2. Heinz Rottman	8.00	Calgary, Canada	Wang Fu Lai

Continued on page 78

3. Johnny Ortiz 7.90 Austin, TX Gary Steir/ John Wang

Total Competitors
4 Men
0 Women

Middleweight Moving Push Hands

Competitor Score From Instructor

1. John Camp 8.40 Vancouver, B.C. Not Listed
2. Chris Luth 8.30 San Diego, CA Abraham Liu
3. Tom Otterness 8.20 New York, NY William Chen
4. Chris Moran 8.20 Bloomington, IN Richard Peck
5. Bill Stafford 8.10 Houston, TX Jeff Bolt

(Women)

1. Kim Furry 7.90 Boulder, CO Mike Sigman
2. Susan Leonard 7.80 Dallas, TX Sam Chinn
3. Terry Morgan 7.60 Coral Gables, FL Wei Lun Huang
4. Cheryl Miller 7.50 Chicago, IL Gary Clyman

Total Competitors
10 Men
4 Women

Heavyweight Moving Push Hands

Competitor Score From Instructor

(Men)

1. Christophe Clark Silver Spring, MD Not Listed
2. Paul Ramos Rockville, MD Christophe Clark
3. Gary Clyman Chicago, IL Not Listed
4. Eddie Owen Keithville, LA Johnny Lee

Total Competitors
8 Men
0 Women

Super Heavyweight Moving Push Hands

Competitor Score From Instructor

(Men)

1. Dale Ward 8.20 Ranson, WVA Not Listed
2. Steven Conner 8.20 Frisco, TX Sam Chinn
3. Daniel Leonard 8.10 Dallas, TX Sam Chinn
4. John Bernazzoli 8.10 Hollywood, FL James Cravens

Total Competitors
4 Men
0 Women

Lightweight Stationary Push Hands

Competitor Score From Instructor

(Men)

1. Daniel Zal 8.20 Schenectady, NY Yang Jwing-Ming
2. Charles Blodgett 8.10 Portland, OR Fred King/ Gary Clyman
3. Heinz Rottman 8.00 Calgary, Canada Wang Fu Lai
4. Johnny Ortiz 7.90 Austin, TX Gary Steir/ John Wang
5. Bing Lee 7.80 Glenwood Springs, CO Not Listed

Total Competitors
5 Men
0 Women

Middleweight Stationary Push Hands

Competitor Score From Instructor

(Men)

1. John Camp 8.20 Vancouver, B.C. Not Listed
2. Chris Moran 8.10 Bloomington, IN Richard Peck

3. Philip Chao 8.10 Overland Park, KS Henry Wang
4. Ramel Romes 8.00 Boston, MA Yang Jwing-Ming
5. Chris Luth 8.00 San Diego, CA Abraham Liu

(Women)

1. Susan Leonard 7.80 Dallas, TX Sam Chinn
2. Carolyn Mills 7.80 Boulder, CO Mike Sigman
3. Katherine Robertson 7.70 Dallas, TX Sam Chinn
4. Cheryl Miller 7.50 Chicago, IL Gary Clyman
5. Louise Higginbotham Injured Mobile, AL Liu Xiang Yang

Total Competitors
16 Men
10 Women

Heavyweight Stationary Push Hands

Competitor Score From Instructor

(Men)

1. Alex Kiesel 8.10 Boston, MA Yang Jwing-Ming
2. Andrew Chung 8.00 Davie, FL Yee Pu/ Wei Lun Huang
3. Paul Ramos 8.00 Silver Spring, MD Christophe Clark
4. Gary Clyman 7.90 Chicago, IL

Total Competitors
14 Men
2 Women

Super Heavyweight Stationary Push Hands

Competitor Score From Instructor

(Men)

1. Dale Ward 8.00 Ranson, WVA Not Listed
2. Steven Conner 7.80 Frisco, TX Sam Chinn
3. Al-Waalee Muhammed 7.80 Houston, TX Not Listed
4. John Bernazzoli 7.40 Hollywood, FL James Cravens

Total Competitors
4 Men
0 Women

All-Around External Events Champions

All-Around Forms Champions

The following competitors are ranked in order of the total points earned by placing high in at least 1 bare hand event and 2 weapons events.

Competitor Points From Instructor

(Men)

1. Javonne Holmes (tie) 29 Boston, MA Not Listed
Hung Stewart (tie) 29 Silver Spring, MD Tai Yim
3. Patrick Kelly (tie) 25 Montreal, Canada Liang Shouyu
Wil Allen (tie) 25 Tempe, AZ Li Jin Heng
5. Greg Walraven (tie) 20 Trenton, NJ Leon Trescott
Woody Wong (tie) 20 Alhambra, CA Eric Chen
7. Jason Ming Yee 17 Boston, MA Not Listed
8. Gerald Klein 16 Wheaton, MD Tai Yim
9. Leon Trescott 11 Trenton, NJ James Redway/ Hedi Kauakabo

(Women)

1. Cheryl Vanatsky 29 Sharon, PA Nick Gracenin

All-Around External Events Grand Champion

Competitor From Instructor

1. Javonne Holmes Boston, MA Not Listed

Javonne not only finished first (tied) for the all around forms championship but also finished first in the Men's Lightweight Free Sparring competitions. Out of nearly 70 male fighters, Javonne Holmes was 1 of only 5 competitors who qualified for the finals

by receiving a preliminary score of over 8.0. No fighter could proceed to the finals unless he received an "Advanced" rating by the judges.

All-Around Competitor Recognition Award

Competitor From Instructor

Patrick Kelly Montreal, Canada Liang Shouyu

Special recognition is also given to Patrick Kelly who not only tied for third place for all-around forms champion, but also competed in the free sparring events. In addition to his superb showing in the external events, Patrick also placed third in the Chen's tai chi division and second in paqua.

Traditional Northern Bare Hand

Competitor Score From Instructor

(Men)

1. Art D'Agostino 8.80 Tampa, FL Chan Pui
2. Wen-Ching Wu 8.73 Boston, MA Yang Jwing-Ming
3. John Cheng 8.63 Marshall, TX Raymond Fogg
4. Russell Sauls 8.63 Shreveport, LA Johnny Lee
5. George Kee 8.60 Orlando, FL Chan Pui
6. Peter Dinh 8.57 Boston, MA Yang Jwing-Ming
7. Mike Wiederhold 8.50 Boston, MA Yang Jwing-Ming
8. Tommy Ngyuen 8.33 Dallas, TX Jimmy Wong
9. Tracy Flemming 8.33 Richmond, VA Chan Pui
10. John Loupos 8.30 Cohasset, MA Chan Pui

Total Competitors

6 Teen/Children
13 Women
70 Men

No women qualified for finals!

Long/Short Hand

Competitor Score From Instructor

(Men)

1. Hung Stewart 8.73 Silver Spring, MD Tai Yim
2. Pedro Cepero 8.60 W. New York, NJ Frank Yee
3. Jai Hyung Yu 8.57 Che Chun, R.O.K. Sifu Cheng
4. Tony Franco 8.53 Westfield, NJ Frank Yee
5. Calvin Jones 8.50 Gaithersburg, MD Tai Yim
6. Gerald Klein 8.43 Wheaton, MD Tai Yim
7. Brian Ahern 8.43 Scranton, PA Mark Seidel/ Yang Jwing-Ming
8. Jason Ming Yee 8.40 Boston, MA Not Listed
9. Linh Vien Thai 8.37 Silver Spring, MD Tai Yim
10. Leon Trescott 8.23 Trenton, NJ James Redway/ Hedi Kauakabo

(Women)

1. Stephanie Dea 8.50 Potomac, MD Deric Mimms

Total Competitors

6 Teen/Children
3 Women
47 Men

Southern Short Hand

Competitor Score From Instructor

(Men)

1. Andrew Chung 8.77 Davie, FL Yee Pu/ Wei Lun Huang
2. Wen-Ching Wu 8.50 Boston, MA Yang Jwing-Ming
3. Floyd Lifton 8.47 New York, NY Ken Lo

Total Competitors

0 Teen/Children
1 Women
9 Men

Wushu Long Fist

Competitor	Score	From	Instructor
(Men)			
1. Patrick Kelly	8.92	Montreal, Canada	Liang Shouyu
2. Javonne Holmes	8.82	Boston, MA	Not Listed
3. Woody Wong	8.74	Alhambra, CA	Eric Chen
4. Wil Allen	8.70	Tempe, AZ	Li Jin Heng
5. Mark Batt	8.54	Mobile, AL	Chee Kim Thong
6. Greg Walraven	8.60	Trenton, NJ	Leon Trescott
7. Son Ok Cho	8.46	Songtan, R.O.K.	Sifu Cheng
8. Michael Denler	8.43	Shreveport, LA	Johnny Lee
9. Chan Dae Pak	8.36	Songtan, R.O.K.	Sifu Cheng
10. Thomas Dorney	8.24	Jamaica Plain, MA	Nick Gracenin/Yao Li
(Women)			
1. Debbie Seefelt	8.52	Scottsdale, AZ	Yu Shaowen
2. Cheryl Vanatsky	8.02	Sharon, PA	Nick Gracenin

Total Competitors
8 Teen/Children
2 Women
12 Men

Open Bare Hand

Competitor	Score	From	Instructor
(Men)			
1. Javonne Holmes	8.83	Boston, MA	Not Listed
2. Patrick Kelly	8.80	Montreal, Canada	Liang Shouyu
3. Wil Allen	8.67	Tempe, AZ	Li Jin Heng
4. Greg Walraven	8.63	Trenton, NJ	Leon Trescott
5. Michael Denler	8.60	Shreveport, LA	Johnny Lee
6. John Cheng	8.60	Marshall, TX	Raymond Fogg
7. Chi Hon No	8.54	Songtan, R.O.K.	Sifu Cheng
8. Leon Trescott	8.50	Trenton, NJ	James Redway/Hidei Kauakabo
9. Bill Stafford	8.43	Houston, TX	Jeff Bolt
(Women)			
1. Cheryl Bussart	8.43	Shreveport, LA	Johnny Lee
2. Cynthia Humphrey	8.43	Shreveport, LA	Johnny Lee

Total Competitors
5 Teen/Children
2 Women
21 Men

Staff

Competitor	Score	From	Instructor
(Men)			
1. Javonne Holmes	8.53	Boston, MA	Not Listed
2. Hung Stewart	8.53	Silver Spring, MD	Tai Yim
3. Pedro Cepero	8.40	W. New York, NJ	Frank Yee
4. Gerald Klein	8.30	Wheaton, MD	Tai Yim
5. Albert Caballero	8.27	Houston, TX	Wallace Cupp
6. Greg Walraven	8.23	Trenton, NJ	Leon Trescott
7. Brian Ahern	8.20	Scranton, PA	Mark Seidel/Yang Jwing-Ming
8. David Mazzie	8.07	Lake Jackson, TX	Robert Roy
9. Mark Steele	8.00	Dallas, TX	Jimmy Wong
10. Floyd Lifton	8.00	New York, NY	Ken Lo
(Women)			
1. Cheryl Vanatsky	8.07	Sharon, PA	Nick Gracenin
2. Pi-Gi Brite	7.70	Dallas, TX	Jimmy Wong

Total Competitors
6 Teen/Children
3 Women
42 Men

Spear

Competitor	Score	From	Instructor
(Men)			
1. Art D'Agostino	8.80	Tampa, FL	Chan Pui
2. Andrew Hartono	8.80	Scottsdale, AZ	Yu Shaowen/Li Jin Heng
3. Woody Wong	8.67	Alhambra, CA	Eric Chen
4. Jason Ming-Yee	8.57	Boston, MA	Not Listed
5. John Cheng	8.53	Marshall, TX	Raymond Fogg
6. Patrick Kelly	8.50	Montreal, Canada	Liang Shouyu
7. Gerald Klein	8.33	Wheaton, MD	Tai Yim
8. Joel Timmons	8.23	Sharon, PA	Nick Gracenin
9. Jesse Vaughn	8.07	Deland, FL	Chan Pui
10. Leon Trescott	7.80	Trenton, NJ	James Redway/Hidei Kauakabo

Total Competitors
2 Teen/Children
1 Women
22 Men

(Women)

- Stephanie Dea 8.53 Potomac, MD Deric Mimms
- Cori Ertha 8.47 Boston, MA Yao Li

Total Competitors

2 Teen/Children
4 Women
37 Men

Group Barehand

- Wah Lum Kung-Fu School (Instr. Chan Pui) 8.20
- South Africa Team (Instr. Leo Sebrech) 7.60

Group Weapon

- South Africa Team (Instr. Leo Sebrech) 7.80

Choreographed Sparring Sets

Competitor	Score	Instructor
------------	-------	------------

(Men)

- George Kee, Jesse Vaughn, Sean Cochran 8.56 Chan Pui
- Hung Stewart & Linh Thai 8.54 Tai Yim
- Michael Reighard & Tommy Nguyen 8.36 Jimmy Wong
- Chan Dae Pak & Che Hon No 8.30 Republic of Korea
- Peter Dinh & Wen-Ching Wu 8.23 Yang Jwing-Ming

Total Sparring Sets
25 Groups

Lightweight Sparring

Competitor	Score	From	Instructor
------------	-------	------	------------

(Men)

- Javonne Holmes 8.70 Boston, MA Not Listed
- Jai Hyung Yu 8.50 Che Chun, R.O.K. Sifu Cheng
- Floyd Lifton 8.23 New York, NY Ken Lo
- James Au 8.20 Baltimore, MD Anthony Goh

Note: Only these 4 qualified for the finals

Total Competitors
9 Men

Middleweight Sparring

Competitor	Score	From	Instructor
------------	-------	------	------------

(Men)

- Son Ok Cho 8.00 Songtan, R.O.K. Sifu Cheng

Note: Only this 1 person qualified for the finals

Total Competitors
34 Men
5 Women

Heavyweight Sparring

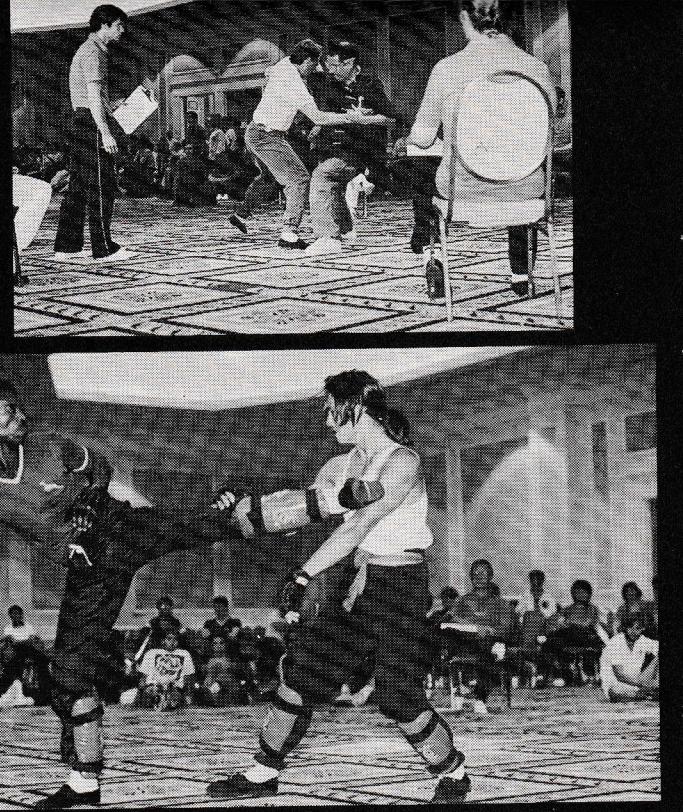
Note: No competitors qualified for the finals in this weight category

Total Competitors
23 Men
2 Women

Super Heavyweight Sparring

Note: No competitors qualified for the finals in this weight category

Total Competitors
4 Men
0 Women



Behind the Scenes in Houston

Notes and quotes from Houston:

At Long Last!

Ken Lo of Vancouver, B.C., Canada, had all but given up hope of finding brother students who had trained under his sifu in China. But during a casual conversation with sifu Leo Sebrech, coach of the South African contingent, it was discovered the two share the same lineage.

* * *

Quote of the Tournament 1: "We're not talking about win or lose, we're talking about principles." — South African team leader James Van Blerk after his team traveled 15,000 miles, only to face each other in the first round of sparring.

* * *

By Hook or Crook

It took every cent he had, but instructor Tony Brown of Norway was going to bring top student Tjeen Strege to the kung-fu nationals. Although a native of California, Brown has spent the majority of his life in Norway. Strege could hardly hide his excitement; this was his first trip out of his native Norway.

Brown, who competed despite having just one arm, was hoping to take new techniques and training strategies back to an area of the world he says is "closed" to kung-fu. "We're so closed to everything over there," noted



Brown, who fared well in both the sparring and broadsword divisions. "Kung-fu can play an important part in our cultural growth."

* * *

Quote of the Tournament 2: "As they say in Waco, they better get their (bleep) together."

— One disgruntled judge after the first day of competition.

* * *

Sign of the Times

In response to a chorus of boos and jeers, judge Brendan Lai halted competition, headed for the microphone and tried to explain the rules. "This is not like a karate tournament," Lai insisted. "We're trying to follow kung-fu rules." Actually, that's what confused everyone in the first place.

* * *

Keeping it Together

Despite the length of the event in terms of both days and hours, this reporter found the registration and administrative ends as professional as any in martial arts history. All the credit should go to Jan Watson, a student of organizer Jeff Bolt, for keeping the show in smooth running order. While she looked a bit weathered at the end (who didn't?), her highly professional demeanor, even in the face of mounting pressure, was admirable.

* * *

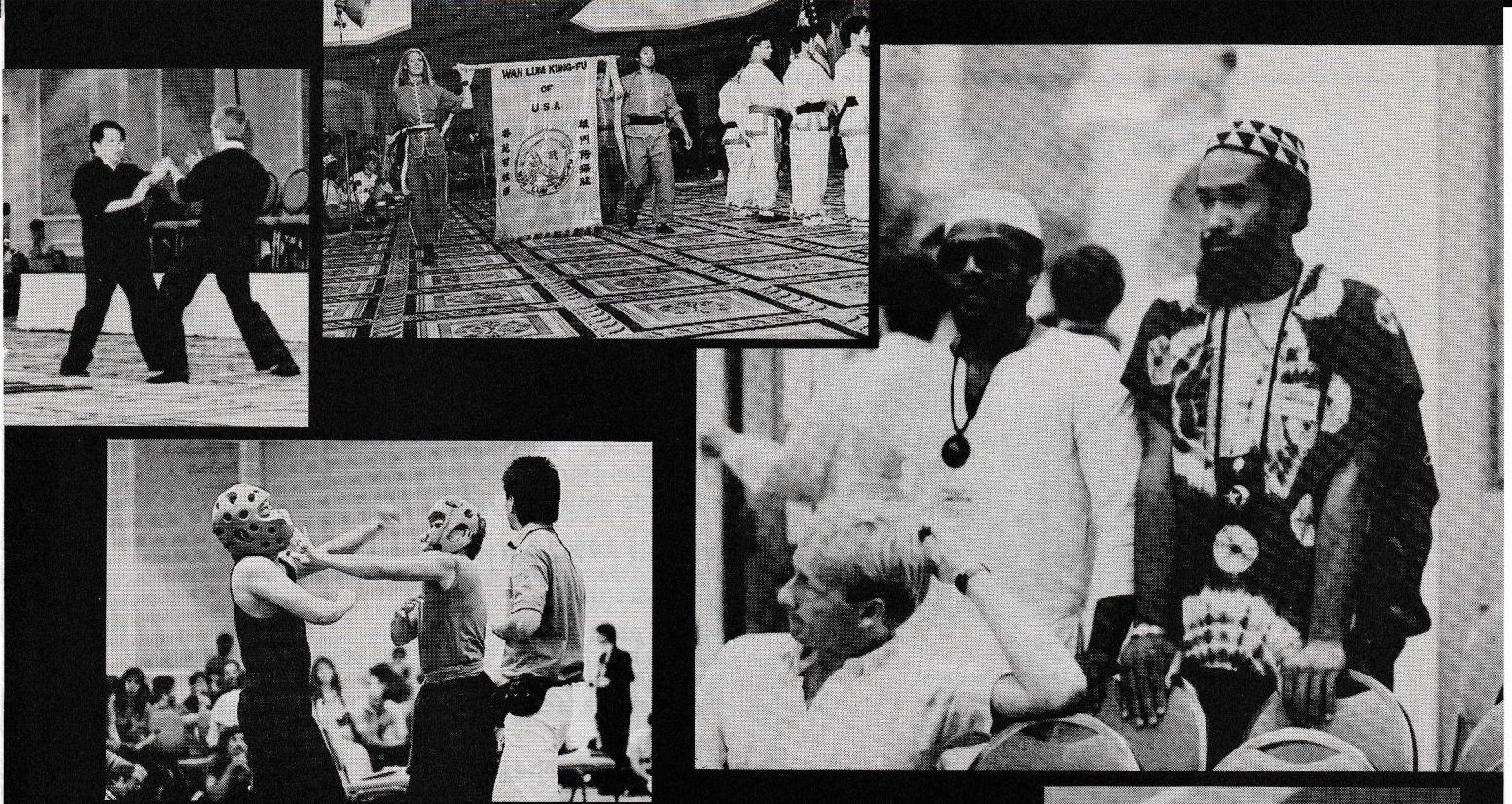
Quote of the Tournament 3: "The only way to grow is to make the martial arts realistic."

— John Wang of the American Combat Shuai Chiao Association.

* * *

One of the true honored guests at the championships was wing chun master Wang Kiu, an original senior student of the great Yip Man. The 66-year-old stylist, who lives in Holland, said that after a few rough years, wing chun is healthy again and ready for renewed growth around the world.

"People cannot put themselves above wing



chun," he insisted. Fighting among themselves is no way to settle disputes, he added. "All other martial arts don't use this way to settle things . . . that's the kind of fight you can never win."

One of the few masters around who trained with Yip Man during his early years, Kiu said the grandmaster "had tough hands . . . definitely hard to hit."

* * *

Quote of the Tournament 4: "They came in here with high ideals but some judges threw the rulebook away." — *Internal Arts* magazine editor Dr. John Painter.

* * *

Big Event?

Despite a less-than-successful trip, in part because his fighters beat each other up in the first round of sparring, South African team leader James Van Blerk is going ahead with plans to host an international kung-fu/wushu tournament in late 1991 or 1992. "We have the facilities and sponsors to stage such an event," Van Blerk noted.

* * *

Boys from Brazil

Big winner Javonne Holmes and impressive James Yee returned from a stay in Brazil to attend the event. Holmes is among the few point circuit performers who attended the national event. Another was former East Coast resident Cori Ertha. She now lives in Houston.

* * *

Film at 11 and 12 and . . .

RGB Media of Houston was in charge of taping the tournament. It was certainly a gamble. Before the first tape was sold, the video company had spent \$14,000. Equipment included three stationary and three hand-held cameras, with two cameras covering each ring. Available now (see advertisement in this issue), the tape features the highly impressive masters' demonstrations, the finals, as well as interviews

with martial arts celebrities.

* * *

Behind Closed Doors

While the International Shuai Chiao Association was represented by second vice president John R. Allen, much of the shuai chiao discussion concerned forming a new organization in the United States. In fact, don't be surprised to see much of grandmaster Gene L. Chicoine's organization split by spring.

Chicoine, who has angered some by his my-way-or-the-highway approach, has lost much of his support for refusing to teach forms. "In some ways he is the grandmaster," admitted John Wang of Austin, Texas, who's pushing the split. "In terms of combat he's more qualified."

Then what's the beef? Simple. It's a Chinese organization, 97 percent of its members are Chinese, and Chicoine is Caucasian. Get the picture?

* * *

Quote of the Tournament 5: "Scoring is somewhat influenced by whose style is up in front of the judges." — Judge and praying mantis stylist Jon Funk.

* * *

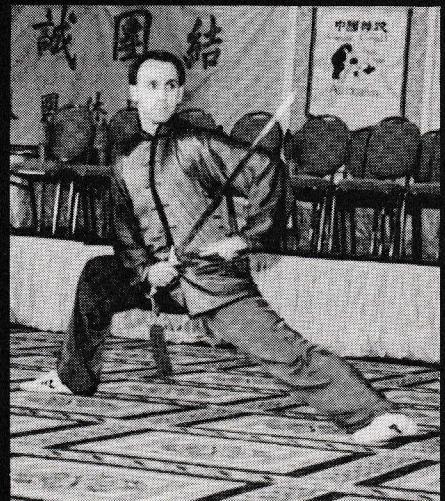
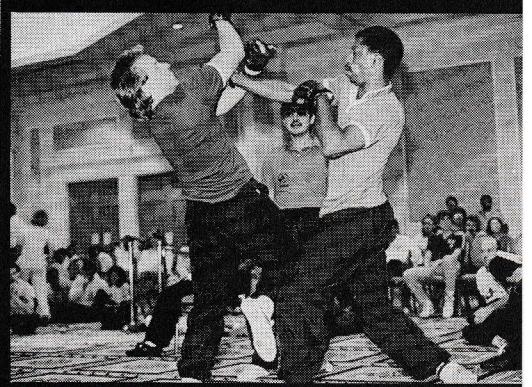
International Flavor

Martial artists from all over the world came to Houston for this historic event. Countries represented included: the Republic of China, the Netherlands, South Africa, Canada, Italy, Ireland and Norway.

* * *

And finally, this short story: If you match one Chinese martial artist against one Japanese martial artist, the Chinese stylist will win because his techniques are better. But if you match three Chinese stylists against three Japanese martial artists, the Japanese will win because the Chinese will go in different directions.

— *Dave Cater*



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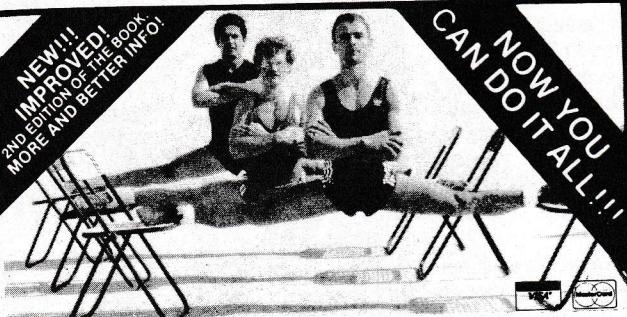
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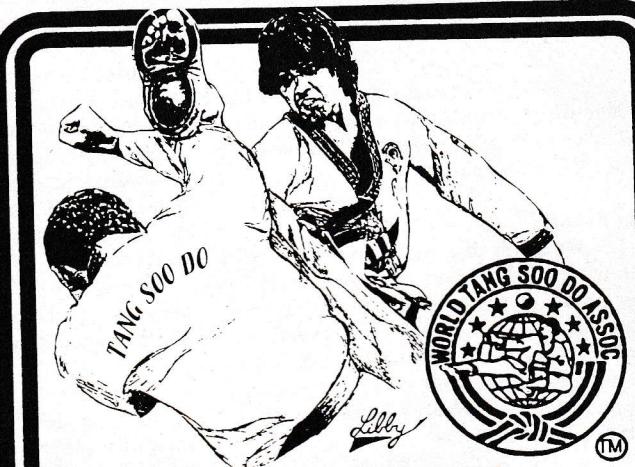
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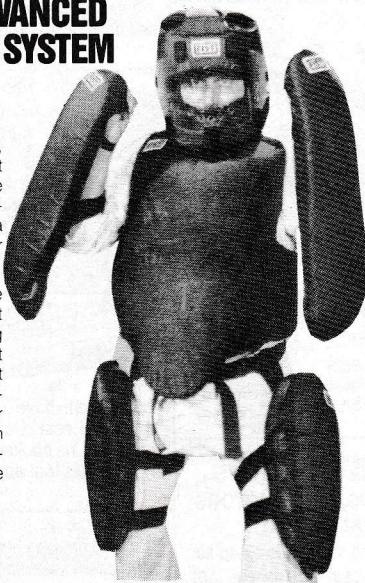
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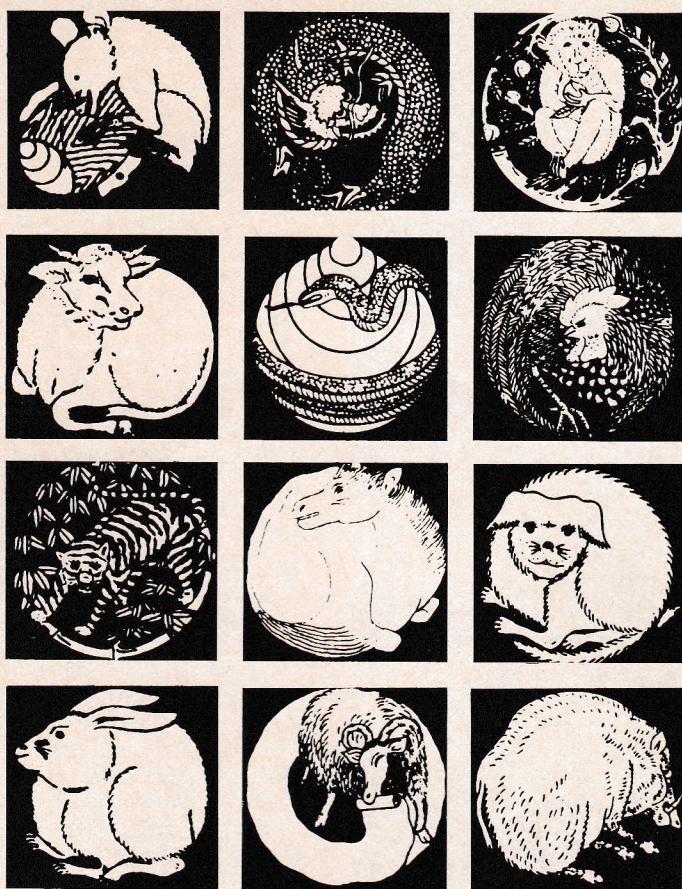
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Part I

(Editor's Note: In this two-part series, Inside Kung-Fu examines the origin of Chinese New Year and how it is interpreted by the Chinese Americans of today.)



Chinese New Year: History and Tradition

Festivals celebrating the Chinese New Year have been around for almost 2,000 years. Traditionally, it is a time of settling, of putting one's life in order, of paying homage to family and co-workers. Sadly, most Americans don't understand the significance of this special time; there's more to it than a lion dancing to the beat of drums down Main Street. The beginning of a new cycle is at hand.

By Lou Illar



*Fire in the lake: the image of revolution.
Thus the superior man
Sets the calendar in order
And makes the season.*

— *I Ching*

Chinese New Year was traditionally a two-month celebration that, through superstition and tradition, included and extended a numerical regulation and order into all phases of Chinese society. From the assessment of family roles to the selection of a mate, New Year has helped perpetuate the necessary fundamental value system of Chinese culture. Even though the event requires the participation of an entire community, it has been regulated to maintain a guarded understanding of focuses primarily upon the relevance of friends, family, and business associates. The Chinese have learned by formality and ceremony that their existence as a culture is predicated upon the survival of the hierarchy of the family institution.

The development of the festival

From the celebration's earliest origins it appears there was a great deal of theater involved. Even though primitive, the earliest records of a New Year's festival occurred in A.D. 400. Chinese history indicates the festival was centered around agrarian interests, which could only be fully appreciated in primitive times. The festival's highlight was its presentation of a unique theater. Although no stage was used and probably no player ever distinguished fantasy from reality, with great seriousness, each donned a mask and dressed as a noted hero or warrior. Once fitted for a fantasy battle with imaginary demons, the players moved up and down the barren fields driving away evil spirits. The idea of exorcising fields within our modern society sounds nearly outrageous. Yet, within their time these "ghost busters" were taken seriously; so seriously, in fact, that their drumming became the foundation of their success or failure. Even today, some believe the more the drums play at New Year, the better the plants will grow. By A.D. 200, the festival had become more formalized. There was a sorcerer with an ax in his hands, and he had his assistants armed with brooms made of millet stalks. The warriors were then played in a more symbolic manner by children dressed in black with red turbans who enacted a mock battle with bows and arrows. The archery sets which they employed were carefully constructed from peach wood. Not only are their colors of dress still popular today as symbols of heaven and luck, but peach wood throughout the ages of China has been emblematic of immortality, marriage, and long life. The children would shoot arrows into the air and these arrows would fall on thousands of demons or spirits.

It is safe to assume that in this period the festival was more theatrics than a superstitious cause-and-effect approach to mysticism. In reality, the royal family already had begun to rely on the fruits of medicine for healing as versed to the magic of "peach wood."

Professional actors were used to characterize animals representing the 12 animal personalities of the Chinese 12-year system. This concept of associating the characteristics of an animal with the personality or tendencies of a year would serve as a guide of behavior for ages to come. The performers were again called upon to exorcise the evil demons. In this case, an actor's performance was based upon the fantasy of eating these demons. The actor was to be believable to the extent that he convinced others he had contacted and devoured an evil spirit. The event became known as the great "no festival." Historical sources provide no explanation for the term, but do indicate that the festival grew in popularity.

By the beginning of the Christian era the festival had taken on a wide participatory note that also reflected the entertainment qualities of literature. During this period actors playing the role of warriors or the 12 animals stalking evil demons cleaned each house. The players would knock on each door and in theatrical movements play out the battle often using kung-fu moves that reflected a dance-like arabesque. They also entertained with song, but nothing was ever free. The host of each home was expected to pay in rice wine, or even money.

Soon afterward, the gentry or ruling class, began to affect not just the New Year festival, but the actual development of Chinese society as well. In the celebration of New Year, it became tradition that the gentry were the poised spectators upon whom all else encircled and depended. The gentry usually provided the money for the performances of the now well-developed military kung-fu weapon dances. Despite their amazing attributes and popularity, the performers were considered lower class. It was nearly a contradiction to achieve a high level of artistic achievement or star status only to be shunned from matrimony and social opportunities. It was this fear of exercise and class status that finally left China nearly desperate for athletic competition. Those bearing any visible signs of labor or athletics were seen as low class. They had to marry their own kind, and their children inherited their legacy. The net effect of this inbreeding stifled any significant creativity. Characters from literature, such as the eight immortals, first appeared at the end of the Han dynasty and originally were presented at New Year festivals by actors suggesting spiritual immortality by walking on stilts. They still are characterized in the same fashion.

The calendar

Looking to today's festivities, it should be noted that the controlling consideration for the New Year festivities, as in prior times, is the calendar itself. The festivities may be regulated by the calendar and are dependent upon its divination. The traditional Chinese calendar

Chinese Cycle of Life

1989	— Year of the Earth Serpent
1990	— Year of the Iron Horse
1991	— Year of the Iron Sheep
1992	— Year of the Water Monkey
1993	— Year of the Water Chicken
1994	— Year of the Wood Dog
1995	— Year of the Wood Pig
1996	— Year of the Fire Mouse
1997	— Year of the Fire Ox
1998	— Year of the Earth Tiger
1999	— Year of the Earth Hare
2000	— Year of the Iron Dragon

is far more than an accounting of the days of the week. It is a manifestation of Confucius's *Book of I-Ching or Changes*. Confucius's philosophical presumption was not as philistine or fundamental as the old Western maxim, "History repeats itself." The complexity of the *Book of Changes* dwarfs that concept. The *Book of Changes* or the *I-Ching calendar* is formulated by an astounding configuration of numbers that are based upon an observed sequence of energy patterns — the objective being not merely to record history, but to predict it.

Over the years, the effort took on a complex codification of time divisions and categories. Not only were the years cycled in a pattern of 60, and months broken into 12, but the hours of a day were broken into six daylight hours and six evening hours. For recall purposes the initial primary year pattern was advanced as comparable to the personality patterns of the animals "that visited Buddha." The rat riding the ox's back arrived first; then the ox, tiger, rabbit, dragon, serpent, horse, goat, monkey, cock, dog and pig. Each year was described as having trends within it that paralleled the personality of each animal. To simplify a somewhat rather complex set of distinctions, these trends may be delineated as follows:

- Rat years are years of risk and surprise.
- Ox years are years that favor conservation and labor.
- Tiger years are turbulent times of unrest.
- Rabbit years are for momentous change.
- Dragon years are for dreamers of vast success and brilliant victories.
- Snake years are often the times when one of the dreams from the dragon year becomes reality.
- Horse years are to begin new tasks and to work through them.
- Goat years will signify extraordinary ups and downs.
- Monkey years, like dragon years, are gamblers' years — anything may happen.
- Rooster years are years that we should return to our work.
- Dog years provide a sense of insecurity. It is a time of idealism, goodwill and generosity.
- Pig years are times to enjoy people and to believe in the goodness of mankind.

The little New Year or the bitter month

The last month of the year is spent preparing for the New Year festival. This period is identified in different parts of China by two different names. In Peking, the coldest days of the year are usually evident as the last month of the old year. The timing of the Lunar New Year has consistently placed the holiday at the end of the Winter Solstice. Thus, the month before may be termed the "Bitter Month." In Kwantung province, the month before Chinese New Year is busily spent preparing for the festival. Shopping, cleaning and preparing decorations require so much time that this month is commonly referred to as the little New Year.

Because of the distinct family structure for most of Chinese society there are two natural occurrences that can be expected: the first is nearly a disdain for structure or organizational formats, and the second is a tendency to celebrate all festivals privately at home. Both are very much reflected through the New Year festivities. Even though most of the festivities are held behind closed doors within the confines of the family home, China itself is generally changed by numerous outward and visible manifestations of the celebration. Shrines, wells, and in some cases sacred trees, reflect the jubilation of the times, but all of these could not be properly enjoyed without the proper anticipation. Thus, Little New Year has its purpose.

As always the primary concern of the families' activities is money. In times past, New Year was the most important settling day. Debts were collected and paid but only after an incredible game of wits was played out. Seldom was a debt not paid if the collector appeared and requested payment. However, no one seemed willing to pay unless they were so slighted. The ritual was predicated on the supposition that all members of a family had to be home at New Year's Eve. Thus, a shrewd collector would call on difficult debtors on the eve of New Year and attempt to go as far as searching the premises. If the collector did not find his debtor, payment could be withheld until the fifth month or the Dragon Boat festival. The only safe place for a debtor to hide was in the temple. No business transactions were allowed within the temple's confines.

The stress on the family during little New Year was far more significant than at any other time. The holiday required an extraordinary amount of spending. Not only were the debts paid, but gifts were bought for family and friends. All broken or cracked items were removed and replaced, and money was saved to be given to children as "lucky money" or "hung bow." Probably even more strenuous was the task of providing each worker in a family business with his New Year's bonus. It is this period of austerity and fiscal responsibility that sent many to the temples hiding from collectors.

The period is still balanced by a shopping effort that is nearly comparable to our Christmas season. Streets are crowded with peddlers, booths and shoppers searching for the best deal. Sesame, pine branches, flowering shrubs, flowers, and fruit are big items on everyone's shopping taste in Taiwan. Sesame and pine branches are omens of longevity. Usually oranges are bought and wrapped in fancy paper. As a gift they are allotted in numbers anywhere from three-to-12. Usually the numbers four and two are avoided. The fruit itself is probably selected for its gold color, the metal of heaven. Thus, tangerines as well as oranges may be used. Peaches carry a separate significance because they are identified with the famous literary hero and saint Kwan Gung, who took an everlasting blood oath under a peach tree. Pine branches are also considered an excellent way of expressing a wish for longevity. The never-dying white crane always seen on a pine branch is expressed on portraits and vases. These gifts must be given in the right number to provide "luck." Numbers are important to Chinese and usually the numbers one, two, and four are avoided: one, because it does not reflect abundance; two, because it is non-prosperous; and four, because as spoken in Chinese, it sounds like "death." Usually a fish is purchased because the word as spoken in Cantonese sounds like "abundance." Often a carp is purchased for the New Year's second day evening dinner as a symbol of martial prowess and strength, since the Chinese carp has the difficult task of climbing currents to spawn.

Death and luck become a preoccupation with Chinese shoppers during the period of little New Year. Live chickens are often purchased as gifts, not merely because of the freshness which Chinese savor, but because of the avoidance of death. Even the paper the gifts are wrapped in and plaques of affirmations written upon it are carefully selected by color. Blue is avoided. It is usually a sign of mourning. Pink is reflective of a family that has had a death two years ago, and yellow, three years ago. Red is the true color of good luck, and white is the color to be avoided, again a symbol of death mourning.

The last day before New Year's Eve carries most of the excitement for shoppers that Christmas Eve bargains do in the United States. Toys and red envelopes for money are bought for children. Silk and paper flowers are favored over real flowers because of the constant preoccupation with funerals. Attractive pots, teas, dwarf trees and porcelain statues of Chinese saints are purchased. With Cantonese, the most popular of these is Kuan Yin, the angel of forgiveness. It is said that Kuan Yin forgives all no matter how cruel their deed. Perhaps the most important shopping legacy is the purchase of a new portrait of Tsao Wang or as the Cantonese call him "Tso Kwan," the patron saint of the kitchen.

(In part 2, Illar discusses how current Chinese Americans see the New Year tradition.)

About the Author: Lou Illar, a white crane instructor in Baton Rouge, Louisiana, currently is attending Ohio University and working on his third master's degree.



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VIDEO KICKS

Continued from page 28

deadly enemy is the new name producers give her: **Cynthia Khan**?! In case the *counterfeit* Khan cannot induce amnesia for viewers, *YM3* adds **Nishiwaki Michiko** (*My Lucky Stars*).

The plot is a rummy rework of the *real* Khan's *Royal Warriors*, with the bogus Khan inspector teaming with a male Japanese officer to stop some confusing HK-Japan conspiracy that involves Nishiwaki as a Red Army terrorist named "Nishiwaki Michiko" (?!).

For pure villainy, she and co-villain **Dick Wei** cannot compete with *YM3*'s producers, for they threaten to destroy HK film itself. Viewers may themselves go savage when they recognize that the fake Khan performs less of her own action than average *Western* actors; not since the **Jennifer Beals** scandal for *Flashdance* has there been such obvious misuse of body doubles.

Whether officially named "Tsumura Yukari" or "Oshima Yukari," . . . known as "Joyce Godenzi" or "Go Lai Hung" or "Kao Li Hung," . . . the real things are still the best.

About the Author: S.C. Dacy is a contributing editor of Inside Kung-Fu.

THE MANTIS SYSTEM

Continued from page 37

converted to a public education facility. A martial arts class was being taught by sifu Ding Zi Cheng, millionaire ex-owner of the estate and direct-line disciple of six harmony mantis.

To young sifu Liu, master Ding and his students looked soft and powerless so he challenged them. To his surprise, in only one move he was thrown to the ground by the seemingly amiable old man who dissolved his harsh attack with softness and tumbled him with a kick that resembled a strong whirlwind. He stood up, quickly turned away and left without even looking at them.

When General Zhang saw his kung-fu brother in low spirits he couldn't help but laugh. The very indiscreet young man had "pulled the whiskers of the tiger" and so was beaten by the prominent master. As a favor to him, the general invited sifu Ding to come and teach the young man, but failed to convey his meanings clearly to the master. Hearing that a General Commander with the nickname

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BEST AND WORST VIDEO

Continued from page 65

Williamson, and Jim Kelly as three dark knights who foil Aryans.

TNT Jackson goes poof, despite its nudity.

Witch from Nepal earns its place here for the sequence where the demon fighter rips a German Shepherd in half.

Yellow-faced Tiger dubs Chuck Norris's mouth as the Hongkongese version of *Slaughter in San Francisco*. Featuring his only heel role as as narcotics kingpin.

Yes, Madam rises in rank with each viewing, as Michelle Khan and Cynthia Rothrock join for several impressive sequences;

rerun their rumble in the restroom. ★★★★

Zatoichi Meets Yojimbo for a date in *IKF*'s version of Hell, because the *sub*erior quality of the film-to-film video transfer makes this version *unwatchable*.

Now, slither on over to your video shop and take a direct hit to your eyeballs.

About the Author: S.C. Dacy writes the monthly "Video Kicks" column for Inside Kung-Fu.

JKD PHILOSOPHY AND TECHNIQUE

Continued from page 22

Jao sao (Running hand)

Jao sao can be defined as a disengagement from the opponent's arms while moving from one line to another. Jao sao can be done from the outside line to the inside line, inside to outside, low to high and high to low.

Jut sao (Short snapping hand)

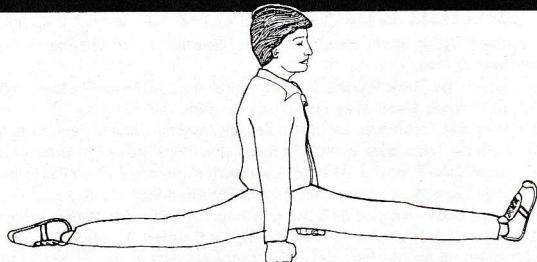
Jut sao can be defined as a short sudden jerking motion against one or both of the opponent's arms. It can be used to: open a line, distract, or draw a defensive reaction. It should be crisp and jolt the opponent.

Huen sao (Circling hand)

Huen sao can be defined as a small disengagement either from the outside to the inside line or from the inside to the outside line of the opponent. This motion differs from the jao sao in that huen sao maintains contact with the opponent's arm.

About the Author: Tim Tackett is a contributing editor of Inside Kung-Fu.

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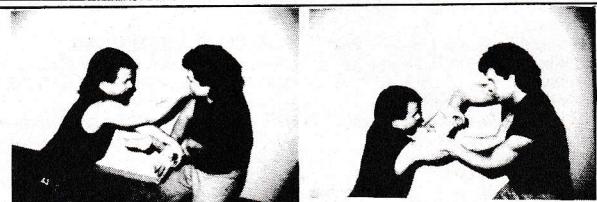
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Non-Classical Stickinghands part one is based on Bruce's modification of the Wing Chun concept of stickinghands. Its primary purpose is to develop a touch-based-in-fighting system that doesn't desert you during the stress of a fight. Tape one presents the hand and arm positions used in Non-Classical sticking: The development and use of strong forward pressure; Special exercises to develop muscle, tendon and ligament strength in the shoulders and the arms; Basic striking techniques in sticking, including the use and the development of the back-fist and how to train with and without a practice partner. People of various sizes are shown working against each other so you can develop a better idea of the role that size plays in this art. The tape also contains a lot of footage of people working out in free sticking sessions. In an effort to make this video instruction a real learning experience I offer the following program: For a twenty-five dollar fee I will review you performing the techniques shown on the Non-Classical Sticking tape, make training suggestions and corrections in video on the same tape and return the tape to you. You can be reviewed as many times as you like; just send twenty-five dollars with each review tape. The price of the Non-Classical Sticking tape is \$59.95.

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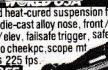
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THE MANTIS SYSTEM

Continued from page 90



“Skin Scraper Zhang” had “invited” him to army headquarters on behalf of his defeated kung-fu brother, sifu Ding opted for “strategic evasion” and successfully hid.

Later, after many twists, turns, setbacks, and sincere messages, sifu Ding agreed to teach sifu Liu six harmony mantis. Thus, opponents became friends and sifu Liu began a close friendship with sifu Zhang Xiang Shan that lasted more than 40 years.

Every day for 30 years, rain or shine, sifu Zhang taught kung-fu in Taipei's New Park, but never had he shown anyone six harmony. Beyond my expectations, I was selected to learn his six harmony mantis and received this unique technique along with his kindness and generosity. Since my natural ability is limited, I was afraid that I couldn't live up to my teacher's expectations. Still I wanted to honor and perpetuate this system. And so I have introduced it to a number of promising students and practitioners who now, arrayed under its

banner, have become the main force of six harmony mantis in Taiwan.

No doubt the six harmony mantis system exists in Shandong province. I hope it will develop daily and become an outstanding school, not only for the sake of the six harmony subsystem, but also for the entire mantis system. This would be a worthy contribution toward building our beloved system to be complete and perfect.

Though I am not a specialist in praying mantis, I have formed ties with it. Self-examination reveals that I have always been interested in it and sincerely want to gather more knowledge. I hope with this article and some luck I can obtain this instruction and correction from the authoritative masters of the mantis system.

About the Author: Adam Hsu, a Cupertino, California, martial artist, is among the country's most respected Chinese-style practitioners.

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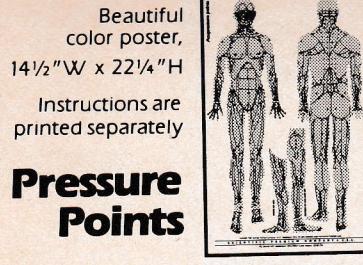
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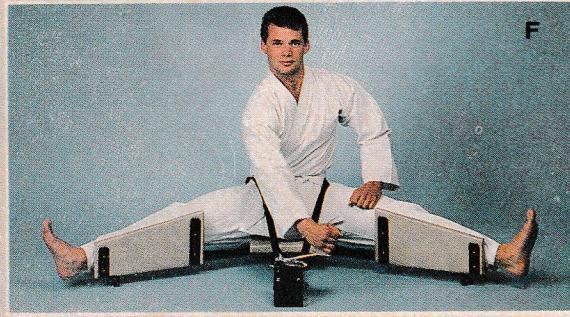
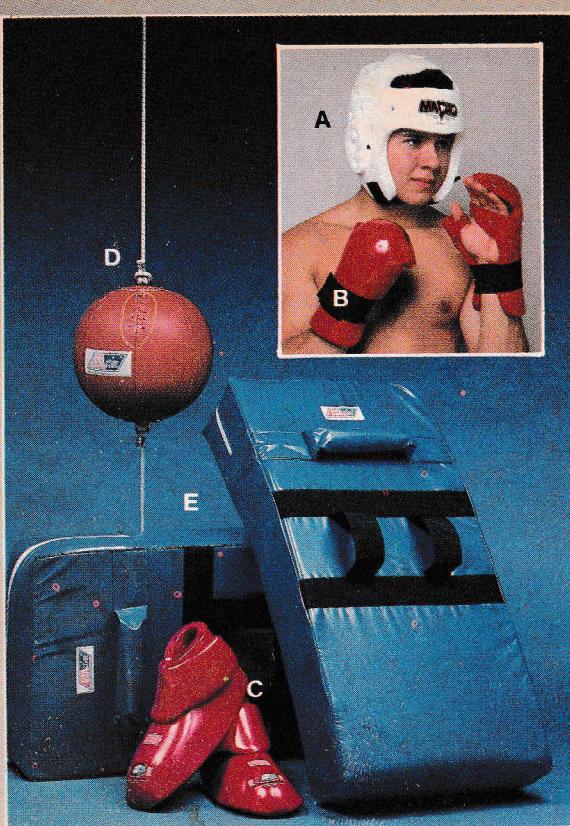
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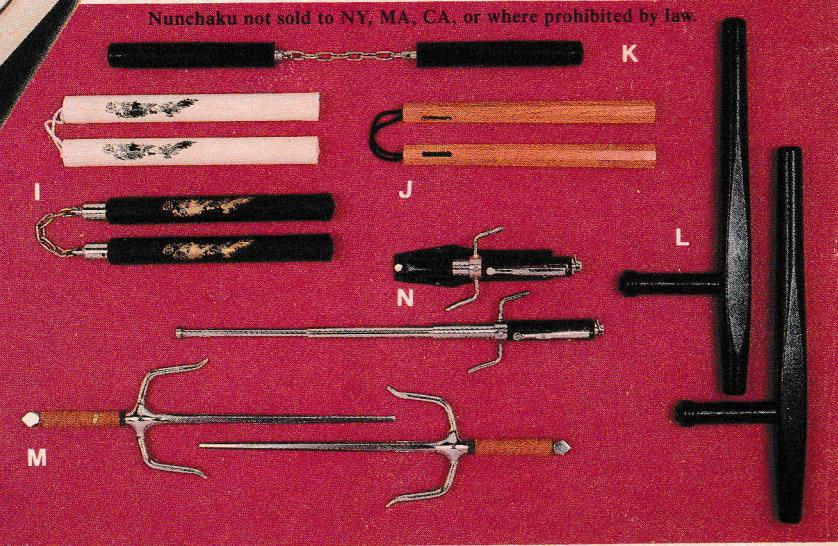
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